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**MADRIGALI A CINQUE VOCI
DI HORATIO VECCHI
LIBRO PRIMO**

(Venice, Angelo Gardano, 1589)

Transcribed and edited by
Emma H. Wakelin
in part fulfillment of the requirements
for the degree of M.A. in Music
University of Durham
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INTRODUCTION

The earliest existing document concerning the life of Orazio Tiberio Vecchi is the record of his baptism on December 6, 1550. It can be assumed that he was born only a day or two before this, as it was usual for babies to be baptized promptly after their birth. Orazio's parents were Giovanni 'fu Lodovico' (died 1592) and Elisabetta (nee Garuti, died 1566), who lived in the parish of San Giovanni Evangelista in the northern Italian city of Modena¹. Orazio had a sister, Laura, and, according to Frati², two brothers, Girolamo and Ludovico; Roncaglia³, on the other hand, states that his two brothers were called Girolamo and Annibale, and that there are in fact no records of the baptism of a son called Ludovico, although this does not necessarily indicate that a third brother did not exist.

Orazio Vecchi received his general education from the Benedictine monks of San Pietro, Modena, and his musical education from the Servite monk Salvatore Essenga. Essenga published several books of madrigals, and, as was traditional, included a piece of his pupil's in one of his own publications: Vecchi's madrigal 'Volgi, cor lasso, i pensier nostri altrove' appeared in *Di Salvador Essengo il Primo Libro di Madrigali a quattro voci* (Venice, Antonio Gardano, 1566). There is evidence (to be discussed later) that another pupil of Essenga, Alfonso Fontanelli, can be linked, perhaps quite closely, to Vecchi, and it is interesting to note that it is in the dedicatory letter to Count Alfonso Fontanelli in *Il primo libro de' Madrigali a Cinque Voci di F. Arcangelo Gherardini di Siena dell'Ordine de' Servi* (Ferrara, Vittorio Baldini, 1585) that Baldini praises the fruits of the musical skill of the late Essenga (also, as stated above, 'dell'Ordine de' Servi') - the works of his best pupils, Arcangelo Gherardini and Orazio Vecchi:

È hormai tempo, Ill. S. mio, ch'io mostri
 al mondo quai siano i germogli che dal
 felicissimo ceppo del R. P. Fr. Salvatore
 Essenga sono spuntati, e mostrare
 insieme (poi che egli per l'invida morte,
 che ce lo tolse non pote mostrare) quanto
 egli valesse nella scienza della Musica; e
 si come altri può facilmente nei figliuoli,
 congetturare la natura del Padre, così si
 potrà conoscere chiaramente da i chiari
 scritti dei virtuosi Madrigali del R. P.
 Maestro Arcangelo da Reggio, e dalle
 leggiadre Canzonette, e dotti Madrigali
 del Sig. Horatio Vecchi, nuovo splendore di
 sì nobil arte, che di giorno in giorno...non
 mancherà ascendere a quel grado
 d'eccellenza, a cui poco lice l'arrivarci...

At some point between 1566 and 1577, Vecchi took holy orders. In 1577, he accompanied Count Baldassare Rangoni to Brescia, and the following year he travelled to Bergamo, with Rangoni, according to Einstein⁴, but alone, according to Roncaglia⁵. It seems most likely that he left Count Rangoni in Brescia, as Rangoni wrote a poem, dated May 26, 1578, in which he speaks highly of his companion, telling how popular he is and lamenting his departure:

Dico che senza voi siamo all'oscuro
 Come senz'olio manca la lucerna...
 Sopra i libri, sui deschi e sopra il muro
 Si vede scritto: viva Oratio, viva!
 Segni d'affetto veramente puro...
 Gli augelli, i cani, i gatti, l'acqua, e'l fuoco
 Vi desia de veder col tabarrino
 O nella loggia con la palla in giuoco.

Rangoni's words suggest that Vecchi enjoyed great popularity, even though, at the age of 27, he had not yet published any material. Einstein, however, believes that many of Vecchi's

works must have been known in manuscript 'all over Italy' at this time⁶; as the description of the first known edition of his *Canzonette...Libro primo a quattro voci* (Venice, Angelo Gardano, 1580) as 'novamente ristampato' implies, and its dedicatory letter to Count Mario Bevilacqua makes clear, this book was published in order to establish Vecchi as the author of its contents, since many of the songs had appeared elsewhere attributed to other composers:

Essendo sparso per molti luochi d'Italia
la maggior parte delle presenti mie
Canzonette, sotto nome di diversi autori;
mi è paruto a proposito di far sapere al
mondo, co'l mezzo della stampa, ch'elle
sono le mie, come in effetto sono.

During his travels round Northern Italy Vecchi visited Verona, where he must have met Count Bevilacqua, and also Venice, where he perhaps met the other Veneto composers (including Andrea Gabrieli) with whom he contributed to the *Trionfo di musica* (Venice, erede di G. Scotto, 1579³), a sestina in honour of the marriage of Bianca Cappella and Duke Francesco de' Medici. As Einstein says, this proves that Vecchi was no mere provincial composer, but already well-known in Venetian circles.

Roncaglia believes that Vecchi was travelling partly in order to visit various important musical establishments, and partly with a view to finding a new post (for both artistic and financial reasons). On April 12, 1581, Vecchi was appointed *maestro di cappella* at Salò cathedral, and although he returned to Modena shortly after the appointment, he was recalled to Salò the following year and remained there for two years. It appears that the authorities at Salò were very pleased with Vecchi as both musical director and teacher, noting, for instance, on July 29, 1582 'quanto honore habbi apportato et al Comune et a se per le honorate musiche fatte...e nell'ammaestrare molti in questo essercitio della Musica.'⁷

However, on February 16, 1583, Vecchi was made *maestro* at Modena cathedral, although he did not actually leave Salò until the February of the following year. On March 4, 1584, Vecchi wrote to the Council of Modena cathedral saying that he would

spend the rest of his life 'nella patria' in order to be able to maintain his family and his 'poor and infirm' father. A few weeks later, the Council voted almost unanimously to give Vecchi an extra 10 lire each month to help with his family expenses, and to try to persuade him to stay in Modena.

In 1586 Vecchi took advantage of the appointment of his close friend the Modenese Giulio Masetti as Bishop of Reggio to apply for the post of *maestro di cappella* at Reggio (Masetti is probably the dedicatee of Vecchi's eight voice Mass, as it bears his crest, and is known as the *Missa Giulia*). It seems that the authorities at Modena were annoyed by what they saw as Vecchi's 'secret' arrangements for this new post, and in early January 1586, they dismissed him. Later that month Vecchi wrote to the 'SS. Conservatori' of Modena formally to ask their permission before he took up the new post, and to explain that he was attracted by the higher salary and more lively artistic atmosphere of Reggio. In October 1586 he was made canon at Correggio cathedral.

1587 saw the wedding of Marco Pio of Savoy and Clelia, natural daughter of Cardinal Alessandro Farnese. On November 28, the newly-weds' entry into the town of Sassuolo was celebrated with the performance of Agostino Beccari's pastoral play *Il Sacrificio*, with elaborate *intermedi* between each act. Vecchi composed his *Battaglia di Amore e Dispetto* (printed in the *Selva di varia ricreazione* of 1590) for the occasion (the text refers to the 'amanti illustri' and to the union of the two families⁸), but it is less well-known that he also composed a *Capitolo* in 116 tercets to describe the festivities. Vecchi was a poet of some distinction, as well as a musician, although much of his literary work is anonymous (the preface to his *Veglie di Siena*, 1604, speaks of the close links between poetry and music - 'E s'alcuno dicesse ch'è differente il musico dal poeta, t'inganna, che tanto è poesia la musica quanto l'istessa poesia'). This poem is particularly interesting as after dealing with the wedding celebrations Vecchi turns to a rather tongue-in-cheek autobiographical sketch, referring, for instance, to 'il carico degli anni che io mi trovo', although he was only 36 at the time.

Undoubtedly, Vecchi was better off than before at Correggio, but he still lived a fairly simple life, as he explains in the poem in answer to a hypothetical accusation of having 'such a great

income' to spend now that he is a canon: he earns 150 scudi a year, and his only expenses are a maid, rent, food, clothes, books, and sometimes having a guest to stay. He mentions that he has 'three crosses to bear', and one more in the offing ('Tre croci ho sulla sciena, e una ne covo'). Earlier evidence of Vecchi's family responsibilities make it seem likely that these 'crosses' are those members of his family whom he had to support: Frati⁹ believed they were his father and two brothers, and his nephew, Pietro Giovanni Ingone; Roncaglia¹⁰ agrees, ruling out Vecchi's sister because she had married a banker in 1567, and the 'third' brother, Annibale, because he had died in prison three years ago, but, as the following stanza mentions 'la pietà paterna', finds it more probable that the fourth cross refers not to his nephew, but to the prospect of his father's death (at this time his father was already blind, and Vecchi had described him as 'povero et infermo' in 1584). However, these two stanzas apart, the overall tone is uncomplaining and rather jolly, and Vecchi concludes that he is happy with his lot:

Questa vita qual sia mi godo in pace,
Che chi vive contento assai possiede.¹¹

In 1591 Vecchi, now archdeacon at Correggio, was asked, together with Giovanni Gabrieli and Ludovico Balbo, to revise and correct the Roman Gradual for republication. That he was involved in such an important task reflects his reputation and status among his contemporaries. He made several journeys to Venice at this time to supervise the publication of various works. In 1593 he returned to Modena, partly for family reasons (his father had died recently), and because the city now offered better opportunities for meeting musicians from all over Italy, and further afield, perhaps on their way to Ferrara. He was reinstated as *maestro di cappella* at the cathedral, and the payment of the extra 10 lire each month was also resumed.

The year 1595 saw some rather unpleasant incidents, which led some commentators, such as Fétis, to portray Vecchi as a violent and quarrelsome character. Interestingly, Hol writing in 1930¹² said:

There are few musicians whose character has been misunderstood as Vecchi's has. Even in Modena he was considered during my stay in that town an impossible man who did not get on with anyone, always ready to quarrel with someone.

The chronicler Spaccini recorded that on February 5, 1595, a stranger tried, unsuccessfully, to stab Vecchi ('a hore 22 fu dato una stilitada ad Oratio Vecchi musico eccellente'¹³). On June 18, the *Nota delle cause criminali del Governo di Modena* reported that Vecchi attacked with a sword his brother Girolamo's wife's lover, Giacomo Salvatico, who was attacking Girolamo. Nothing more came of the matter, so it was obviously not considered too serious by the authorities; indeed, a legal agreement of peace between Vecchi and Salvatico was subsequently recorded. Roncaglia believes that these incidents were not unconnected, for Girolamo had married in January 1595, and it seems likely that his wife had been involved with Salvatico before her marriage. This explains the June attack on Girolamo - and who can blame Orazio for rushing to protect his brother? - and suggests that it was Salvatico who attacked Orazio in February. The following year Vecchi was involved in more trouble: at a special Rogation service at the church of San Agostino he squabbled with the organist Fabio Richetti, the latter wanting to play at the Offertory while Vecchi wanted a motet to be sung at that point. Roncaglia points out that Vecchi's plan was in fact liturgically correct, and that Richetti had a grudge against Vecchi anyway, since Richetti had only been *maestro* at Modena for one year before being usurped when Vecchi returned in 1593.

While it is not hard to see how these various events could be interpreted as evidence of Vecchi's troublesome character, it is difficult to reconcile them with other reports of him as a pleasant, talented man, whose company and musical skills were much sought-after. Count Rangoni's praise of him, for example, and the facts that he showed a strong sense of duty to his family, was a favourite choice of travelling companion for noblemen, and attained high status and renown in his career, all imply that Vecchi was a responsible and likeable chap, although

Roncaglia's refusal to admit to any possibility of Vecchi being less than blameless typifies his rather biased stance.

Vecchi's successes continued: in October 1596 he was promoted to the position of 'Mansionario' at Modena Cathedral (Martin¹⁴ describes this as a priest with choral duties but no vote in the Chapter), and also became a member of the Confraternity of the Annunciation at the churches of Santa Maria delle Asse and of San Pietro Martire, where records survive of payments to him for directing the music for various special occasions. He travelled to churches outside Modena too, to perform his works to congregations eager to hear the famous *maestro's* music. In March 1597 he travelled to Venice with Count Alvisio Montecucoli, probably to oversee the printing of various works, and the following year, having heard music by Vecchi at a service for the feast of Purification at Modena cathedral, Duke Cesare d'Este was so impressed that on October 12 he appointed Vecchi musical director at his court and teacher to his children: 'mastro di musica et mastro delli Principini con provigione di scudi 80 l'anno'.

In March 1600 Vecchi accompanied Duke Cesare's brother Alessandro, recently appointed as Cardinal, to Rome. They spent three months there, and on May 22 Alessandro wrote to his brother telling him how popular Vecchi was with 'molti di questi Ill.mi Cardinali', both for his music and for his personality.

At the end of May Vecchi returned to Modena with Alfonso Fontanelli, although Roncaglia does not make it clear whether they met by chance or specifically arranged to travel together: it would be revealing to discover which was the case, for in the preface to his *Euridice*, published in 1601, Fontanelli and Vecchi are mentioned together as 'testimoni nobilissimi del mio pensiero' by Peri¹⁵. Roncaglia states that Fontanelli and Vecchi were both in Florence for the performance of *Euridice*, but appears to have deduced this from the reference to them in Peri's preface, rather than from any more concrete evidence of a visit. It is not unlikely that Fontanelli was invited to the Florentine wedding celebrations of October 1600, and it would be interesting to establish definitely whether Vecchi was also there, and if so, whether he went there at Fontanelli's instigation or of his own accord, why he and Fontanelli were

singled out by Peri, and whether the fact that the two travelled from Rome together has any significance.¹⁶

In March 1603 the General council of the Modena decided to give Vecchi a gift of money (500 lire over five years), according to Roncaglia¹⁷ in recognition of the high esteem in which he was held, and according to Martin¹⁸ as a bribe to make him stay in Modena (it is notable that Vecchi was dedicating works at this time to foreigners, such as the Archbishop of Salzburg and the King of Denmark, and later was actually offered the chance to succeed Monte as *maestro* at the Habsburg court of the Emperor Rudolph II, although he was not well enough to take up the post¹⁹).

On October 7, 1604, Vecchi was dismissed by the Bishop of Modena for conducting music for the nuns, which was forbidden (although previous and subsequent *maestri* were allowed to do so). Vecchi was so incensed by this unjust decision that he threatened to leave Modena, perhaps the most upsetting aspect being that he had been denounced by his once loyal, now unscrupulous pupil Capilupi, who was named, presumably as he had planned, as Vecchi's replacement. The *Conservatori* proposed the following day to reinstate Vecchi, whom they described as 'una persona di rare virtu...huomo singolare in detta professione' who had been dismissed because of a 'trivial' matter, and thus to restore the musical reputation of the city; however, the Bishop could not be persuaded.

Vecchi died on February 20, 1605, 'of a broken heart', as Roncaglia would have us believe²⁰. Capilupi offered to direct the music for his funeral, but Vecchi's family refused. Perhaps by way of compensation, the city council offered the rest of the Vecchi's salary for the year to his family.

Einstein summed up Vecchi's life thus²¹:

Vecchi's superior qualities must have been at once fascinating and provoking to his contemporaries: he was a merry and pious priest, not a misanthrope of the Counter Reformation like the elderly Lasso or a hypocrite like Palestrina; a man of broad culture, but not a pedant or a

'humanist'; an artist who had reflected on the laws of his art in a thoroughly independent spirit, uninfluenced by the authority of the ancients and in this wholly unlike the members of the Florentine Camerata; an altogether original figure, but not a revolutionary.

Vecchi's own writings, particularly in his prefaces to *L'Amfiparnaso* (1597) and *Le Veglie di Siena*, reveal that his aim was to represent real life in his music, although works such as *L'Amfiparnaso* were not 'dramatic' works in the sense that they were not intended to be performed on the stage, but they do have close connections with the *commedia dell'arte* tradition (though not with the newly-emerging monodic dramatic works such as Peri's *Euridice*²²). As Hol comments²³:

Vecchi's works are like the final words in the immediate expression of real life of which madrigalian music was capable without spilling over into the experiments in Florence.

In the preface to his *Selva di varia ricreatione* (1590) Vecchi referred to his philosophy of combining the 'piacevole' with the 'grave' to create realistic and expressive musical depictions of life. Einstein (24) considered that while the larger-scale works contained both elements (juxtaposed rather than fused), the Canzonette were wholly 'piacevole' and the madrigals wholly 'grave'. Although this may hold as a generalisation, it is certainly not true that the madrigals show none of the 'piacevole' element. Indeed, closer study reveals that the *Madrigali a cinque voci* contain a mixture of 'grave' and 'piacevole', not only within the book as a whole, but even within individual pieces. In 'Deh dimmi, vita mia', for example, slow-moving sections full of suspensions are contrasted with bright, homophonic triple time sections, and in 'Pastorella gratosella', two outer sections of light, jolly music frame a central section where the word 'Ahimē' is woefully repeated, and exploited to the fullest.

The tripartite 'Tremolavan le fronde - Quando ecco il mio bel sole - Ond'all'hor io languendo' is a typical of the pastoral madrigal: the first part sets the scene, with musical representations of rustling leaves, shimmering waves, soft breezes and singing birds; in the second part the poet's lover appears, and the third part concentrates on 'what happened next', the mock anguished music illustrating the ever-popular pun on the word 'death'. This is not to say that Vecchi did not turn to more serious emotions in this book - there is no hint of humour in 'Precipitose rupi e grotte oscure - Udite al centro', or in the setting of Petrarch's 'Ite rime dolenti'.

Vecchi's five part madrigals show a wide range of styles, then, from the robust rustic to the intense and serious, with even a hint of Monteverdi's 'stile concitato' in the repeated quavers on the word 'guerra' in 'Clorinda hai vinto'; but one feels Vecchi is at his best in the more light-hearted laments of a jilted or unrequited lover, such as 'Dice la mia bellissima Licori', 'Cara mia Dafne', 'Nisa, io per te vivo', or 'Leggiadretto Clorino', in which his 'pseudo-dramatic' style can be seen in the chordal monody (a more realistic representation of the speech of a single character than true polyphony can achieve) which usually opens these pieces, being contrasted with more imitative sections, and ending in almost 'polychoral'-sounding homophony.

The first song in the book, 'Il bianco e dolce cigno', is particularly interesting as the lower three voices present a condensed version of Arcadelt's setting of the same text, which appeared in his *Primo Libro di Madrigali...a quattro* (Venice, Antonio Gardano, 1539). Vecchi's alto, tenor and bass begin with the opening material of Arcadelt's canto and two tenors, but an octave lower, after which the canto and quinto (a second canto) enter, swapping decorative running figures to illustrate the word 'cantando'. After this point, the lower voices are less faithful to Arcadelt's original. Not surprisingly, Vecchi's setting is more 'adventurous' than Arcadelt's, moving to more remote harmonic areas, juxtaposing chords of F major and A major (bars 19 - 20), for instance, and moving into triple metre at the words 'ed io moro beato'.

The *Madrigali a cinque voci di Horatio Vecchi, novamente stampati, libro primo* (Venice, Angelo Gardano, 1589) was not

reprinted, although its contents are also found in *Di Horatio Vecchi da Modena. Piu e diversi Madrigali e Canzonette* (Gerlachi, Nuremberg, 1594). I worked on the edition belonging to the Royal College of Music, London. There are five part books, all in octavo (approximately 21.5 by 16 cm), bound in the order canto - alto - tenore - basso - quinto. Both music and text type is very clear, although the decorative woodcuts of the first letter of every piece are not always so clear. These woodcuts depict men on horseback, sometimes fighting. The sequence of the printer's gathering symbols is as follows: canto: A - C; alto: G - I; tenore: D - F; basso: K - M; quinto: N - P *finis*, suggesting that the tenor part book was originally meant to be bound before the alto book.

The title page bears a crest showing a lion and a bear, with the words 'Concordes, virtute et naturae miraculis': this device is a pictorial representation of the name of Leone Orsini, at one time a patron of Antonio Gardano, Angelo's father²⁵. The work is dedicated 'Al Serenissimo Signor Duco di Mantova et di Monferato', and in the dedicatory letter, dated 'di Correggio il 20. Novemb. 1589', Vecchi expresses his 'very great sadness' at not having been in Correggio when the Duke visited the town, although this was tempered to some extent when, remembering that the Duke had in the past heard and enjoyed some of Vecchi's compositions, he decided to offer these madrigals to him.

A table of the madrigals follows directly after the last piece in each part book, which, although it lists numbers 5, 6, and 7 as 'prima, seconda' and 'terza parte' respectively, does not show that numbers 13 and 14, nor numbers 15 and 16 are bipartite pieces, although they are designated thus at the head of each piece.

It is not unlikely that Vecchi was the author of at least some of the anonymous texts in this collection. Emil Vogel identifies four as being by other poets: 'Il bianco e dolce cigno' - Giovanni Guidiccioni, 'Dice la mia bellissima Licori' - Guarini, 'Ite rime dolenti' - Petrarch (in fact, Vecchi uses only the first eight lines of Petrarch's Sonnet 333), and 'Quella che in mille selve' - Sannazaro. The first three of these texts were fairly popular, being set by various other composers. The texts of two of the anonymous texts in Vecchi's collection ('Ahi se si grida' and 'Cara mia Dafne') were also set by other composers working in

Northern Italy, which could perhaps suggest that they were not written by Vecchi.

There are very few mistakes in the edition, the few there are being easily spotted and rectified, and probably the printer's rather than the composer's errors. These are listed in the editorial commentary.

Roncaglia concluded his chapter on Vecchi by pointing out that a modern *Opera omnia* of his works was still awaited, and that such an undertaking was indispensable if justice was to be done to Vecchi's music: although Roncaglia was writing over three decades ago, his words still hold true. Vecchi's output, according to the *New Grove* worklist, seems improbably small, considering his popularity and status during his life. There is obviously much more work to be done before we can say we have completed the task set by Roncaglia: 'a diffondere la musica del grande Maestro e ad ornare degnamente la memoria'.²⁶

EDITORIAL COMMENTARY

Editorial method:

A complete prefatory stave has been shown for each separate piece, showing original clef, key signature, time signature, starting note (excluding rests), and part name. Ranges are shown after the modern clef, key signature and time signature. Where two voice parts share the same clef they have been arranged in order according to the pitch of their final notes (in the case of multi-partite pieces this means the final note of the entire piece, not of the individual parts). All original accidentals have been shown against the relevant note, and only omitted if superfluous, in which case this will have been mentioned in the commentary. Editorial accidentals have been shown above the relevant note, and restated as often as required, even if within one bar, and cautionary accidentals have not been used; thus if, for example, a note sharpened originally or editorially is followed by the same note without any accidental, this second note is to be read as a natural; again, this means that the normal rule of accidentals applying unless contradicted for the entire bar does not apply here. In the original, naturals are indicated by the sharp sign, with one puzzling exception (noted in the commentary) where a natural sign is used. Any ligatures, colouration, and metrical changes are indicated in the transcription (square brackets above the stave enclose notes originally written as ligatures, and broken square brackets above the stave enclose notes originally written in colouration) and explained if necessary in the commentary. Double bars have not been used to distinguish changes of metre as they were felt to imply too much of a break from the preceding material. All note values have been kept as in the original. The final longa at the end of pieces, or the equivalent rest in some cases, has been transcribed as a semibreve with a pause.

Spelling in the texts has been regularised (for instance, accents on the word 'a' have been removed), abbreviations or elisions expanded, and punctuation added. In virtually all cases where ditto marks appear in the original there has been no problem in fitting the text in. The use of capitals has also been regularised, confined to proper names and beginnings of sentences and lines of poetry, but in some other cases (words such as

'Amore') it has been retained in order to preserve the spirit of the original.

The editorial commentary is set out thus: number of madrigal, bar number, voice (numbering down from the highest voice), and number of symbol within bar (excluding clefs and key signatures at the beginning of a system - if this number is omitted, the comment applies to the whole bar), followed by the original reading and comment where necessary. For example, 1. 15. 2, 4. 3: would refer to the first madrigal, bar 15, second and fourth voices down, third symbol. The Helmholtz system has been used to identify pitch.

Editorial commentary:

- | | | |
|----|----------------|----------------|
| 1. | 21. 5. 2: | 'gion[go]' |
| | 41. 1-5. 1: | Φ |
| 2. | 26. 1-3, 5. 1: | '[ac]cio[chê]' |
| 3. | 11. 3, 4. 1: | 'dop[po]' |
| | 12. 1. 1: | " |
| | 13. 2. 1: | " |
| | 21. 1-5. 1: | 0 |
| | 33. 2. 1: | minim rest |
| | 39. 2: | not coloured |
| | 41. 3-5. 1: | 'Dhe' |
| | 63. 1: | not coloured |
| 4. | 6. 4. 1: | b flat |
| | 11. 3. 2: | c' |
| | 42. 1-5. 1-2: | 'fia[ma]' |
| 5. | 6. 4. 1: | '[fron]di' |
| | 7. 1-3. 1: | " |
| 6. | 109. 1-5: | semibreve rest |

10. 6. 3. 1: '[dis]se'
6. 1,2,4. 2: "
13. 10-11. 2. 2-1: 'grotte'
14. 96. 2,4. 1: dissonance assumed to be intended because
of superimposition of different textual phrases.
16. 47. 2. 1: 'lo'
47. 3. 2: "
49. 1. 1: "
50. 4. 2: "
51. 5. 1: "
80. 1-5. 1: 3
84. 1. 1: ¢
17. Title in tavola given as 'Nisa io per te *moro*'.
19. 14. 3. 3: e' sharp (= natural)
20. 28. 1. 1: e" sharp (= natural)
33. 3. 1: natural symbol used.
21. 26. 1. 3: 'vo[le]'
27. 4. 3: "
28. 1,2,4. 4: 'li'
30. 1,2,4. 4: "
54. 4. 1: e' sharp (= natural)
101. 1. 3: e" sharp (= natural)
107. 1-5. 1: O 3\2

APPENDIX I: TEXTS and TRANSLATIONS

1. Il bianco e dolce cigno (Guidiccioni)

Il bianc'e dolce cigno
 Cantando more ed io,
 Piangendo, giung'al fin del viver mio.
 Stran'e diversa sorte,
 Ch'ei more sconsolato
 Ed io moro beato.
 Morte che nel morir
 M'empie di gioia tutto e di desire;
 Se nel morir altro dolor non sento,
 Di mille mort'il di sarei contento.

The fair white swan dies singing and I, weeping, reach the end of my life. Strange and contrasted fate, that he dies unhappy and I die contented. Death which as I die fills me wholly with joy and with desire; if in dying I feel no other grief, I would be happy with a thousand deaths each day.

2. Chi vi mira

Chi vi mira, Renea,
 Donna non già, ma Dea,
 A le gioie rinasce ai diletti.
 Dunqu'ogn'amante affretti
 Mille volte morire acciocchè poi
 Mille volte rinasca mirar voi.

Whoever beholds you, Renea, a goddess, not a woman, is reborn to joys and delights. So let every lover hurry to die a thousand

times so that he may then be reborn a thousand times to gaze on you.

3. Deh dimmi, vita mia

Deh dimmi, vita mia, s'ho da morire

Dopo un lungo martire.

No, no, cor mio,

Vivi liet'e content'il tuo desio.

Deh dimmi, vita mia, se sempre mai

Ho da viver in guai.

No, no, cor mio,

Vivi liet'e content'il tuo desio.

Tell me, my life, if I must die after long suffering. No, no, my heart, live your desire happy and contented. Tell me, my life, if for ever I must live in pain. No, no, my heart, live your desire happy and contented.

4. Ahi, se si grida al foco

Ahi, se si grid'al foco,

Turba infinita arriva

Perche si spegna l'empia fiamm'e viva.

Miser 'io, non ho dramma

Che non sia foc'e fiamma,

Et pur chiamo sovente

Ma indarno ait'a la mia fiamm'ardente.

O fiera crudeltate,

Dunque solo per me spent'è pietate.

Ah, if you shout 'fire', a great crowd arrives in order to extinguish the cruel, living flame. Poor me, there is not one

ounce of me in which there is no fire and flame, and yet I often call out, but in vain, to my burning flame; O harsh cruelty, thus for me alone is mercy extinguished.

5. Tremolavan le fronde (prima parte)

Tremolavan le fronde e la marina;
Aure dolci spiranti
Increspava la sua fald'azzurina,
E gl'augelletti gai
Coi garriti e coi canti
Givan sfogand'amorosetti lai.

The leaves were trembling, and the sea waves; gentle blowing breezes ruffled its light blue surface, and the merry birds with chirps and songs flew about letting out amorous calls.

6. Quando ecco il mio bel sole (seconda parte)

Quando ecco il mio bel sole,
Con tacite parole,
Piene d'affetto, di fervent'ardori,
Disse: Ben mio, deh mori,
Ch'io moro, oimè.

When my lovely sun appeared, with calm words, full of affection and fervent passion; she said: Come die, my love, for I am dying alas.

7. Ond'all'hor io languendo (terza parte)

Ond'all'hor io languendo,
Con luci tremolanti,

Anhelando e morendo,
Nova vita immortal dolce riprendo.

*Thus I now fainting, with flickering eyes, gasping and dying,
regain sweet, everlasting new life.*

8. Clorinda hai vinto
Clorind'hai vinto,
Hor prendi l'armi.
Crudel, che poi più farmi
S'io mor nel tuo bel seno.
Ma se qualche pietà merit'il vinto,
Non far vendett'almeno
D'huom che ferito giace,
Ne più gridar guerra ma pace.

*Clorinda, you have won, now take up arms; cruel one, what more
can you do to me if I die in your beautiful breast? But if the
vanquished deserves any mercy, at least take no revenge on the
man who lies wounded; no longer cry war, but peace.*

9. Dice la mia bellissima Licori (Guarini)
Dice la mia bellissima Licori,
Quando tal'hor favello
Seco d'Amor ch'amor è un spiritello
Che vaga e vola e non si può tenere,
Ne toccar, ne vedere;
Ma pur se gl'occhi giro
Ne suoi begl'occh'il miro,
Ma no'l posso toccar che sol si tocca
In quella bella bocca.

My beautiful Licori says when sometimes I talk with her about love, that love is a little sprite which wanders and flies and cannot be held, or touched, or seen; but yet if I turn my gaze I see into her lovely eyes, but I cannot touch him, for he may only be touched in that lovely mouth.

10. Cara mia Dafne

Cara mia Dafne, a Dio,
 Dissi, partendo a l'apparir del sole;
 A Dio, Tirsi mio caro, ella rispose,
 E'l bel color di rose
 D'un palor di viole
 Sparse per la pietà del palor mio.
 Ella piangeva ed io,
 Io sospirava, ed ella
 Dolente sì com'era vaga e bella.

My dear Dafne, farewell, I said, leaving at sunrise; farewell, Tirsi my darling, she replied, and her lovely rose colour was tinged with a violet pallor out of pity for my paleness. She cried, and I sighed, and she was as sad as she was sweet and lovely.

11. O di rare eccellenze

O di rar'eccellenz'al mondo sola,
 Sola dolce cagion del foco mio,
 Mentre l'alma beltà che'l cor m'invola
 Adoro e fors'in van, lasso, desio.
 Rafferrenat'il sol che mi consola
 In quei begl'occh'ardenti, stral'ond'io

Nel petto per voi porto aspra ferita,
O mio supplitio, o mia mort'e mia vita.

O you alone of the world's rare beauties, the only sweet cause of my fire, while I adore the beloved beauty which steals my heart, and in vain, perhaps, alas, I desire. Restrain the sun which comforts me in these beautiful, burning eyes, darts which through you cause me to carry a harsh wound in my heart, o my torment, o my death and my life.

12. Pastorella graciosella

Pastorella graciosella,
S'io son il tuo Pastore
Damm'un bacio per Amore.
Ahimè, che'l cor saltella.

Pretty sheperdess, if I am your shepherd, give me a kiss for Love. Ah, my heart leaps.

13. Precipitose rupi e grotte oscure (prima parte)

Precipitose rupi e grott'oscare,
Spelonch'opache e valli spaventose,
Boschi deserti e selve tenebrose,
Et stagni d'atra pec'e acque impure,
Nottun'augelli e Arpie mortai figure,
Leoni atroci e Tigre dispettose,
Draghi infiammati e serpi velenose,
Et sogn'horrendi e strane creature.

Steep cliffs and dark caves, dull caverns and frightening valleys, deserted woods and shadowy forests, and ponds dark as

pitch with impure waters, night birds and deathly Harpie-figures, dreadful lions and horrible tigers, firebreathing dragons and poisonous snakes, and fearful dreams and strange creatures;

14. Udisti al centro (seconda parte)

Udist'al centro mai stridi più chiari.
Spirto sepolto son fra stelle smorte,
Che chiam'infraust'il mond'e i ciel'amari;
Dunqu'a tanto ulular tremi la sorte,
Spezzins'i scogli e perdan l'onda i mari,
E'l ciel cada, arda Abisso e mora morte.

Have you ever heard clearer screams in the centre? I am a buried spirit among faded stars who calls the world unhappy and the heavens bitter; thus let fate tremble at such wailing, the rocks break up and the seas lose their waves, and let heaven fall, Hell burn, and death die.

15. Fera leggiadra (prima parte)

Fera leggiadra che coi lacci d'oro
Così soave l'alma mi legasti,
E con gl'occhi rident'il cor piagasti,
Se lo ferist'Amore
Che se no'l sani, sospirando more.

Lovely wild creature, who with golden snares so gently bound my soul, and with laughing eyes wounded my heart, if you harm Love so that it does not heal, I will die sighing.

16. Troppa la stringe (seconda parte)

Troppo la stringe l'amorosa rete,
 E la nascosa piaga è sì pungente
 Che nei sospiri miei la morte sente,
 E già vedo fallace
 Fra gli assalti d'amor l'usata pace;
 Però, nemica mia fera gentile,
 S'a te mi resi, all'hor ricco di fede,
 Sana il ferito sen ch'a te si diede,
 O sciogl'il nodo greve,
 Che due volt'il mio cor morir non deve.

She draws the loving net too tight, and the hidden wound is so piercing that she feels death in my sighs, and already I see how deceptive the former peace was in love's onslaughts; yet, my cruel, gentle enemy, if I surrender to you, now full of trust, heal the wounded breast which yielded to you; or loosen the fatal knot, so that my heart need not die twice.

17. Nisa, io per te vivo

Nisa, io per te vivo,
 Che per un bacio, anzi soave morso,
 Non son di spirto privo,
 E a poco a poco sento ch'io ravvivo
 Gli spirt'e i sensi al tuo dolce soccorso.

Nisa, I live for you, since because of a kiss, or rather, a tender bite, I am not deprived of life, and gradually I feel I revive my spirits and senses with your sweet aid.

18. Leggiadretto Clorino

Leggiadretto Clorino,
 Qual'hor scherzi nel vago e bianco seno,
 E t'accost'al bel volt'alm'e sereno,
 Di questa nova Clori,
 Ch'al mondo non ha pare,
 Parm'all'hor di mirare,
 Tra le vermiglie rose e bianchi fiori,
 Giocar saltand'un candido armelino.
 Ma mentre i dolci vezzi godi e taci,
 Felice te se conoscess'i baci.

Graceful Clorino, whenever you play in the fair white breast, and draw near to the pretty, beloved, noble and calm face of this new Chloris who has no equal in the world, then I seem to see among the crimson roses and white flowers a pure white Ermine playing and leaping. But while you enjoy her sweet charms and are silent, you would be happy if you knew her kisses.

19. Donna, se io son il sole

Donna, s'io son il sole,
 Come gl'occh'affissate
 In me ne v'accecate?
 Del sol dunque non è la luce mia;
 O se gli è ver che sia,
 Voi che Fenice sete,
 In me gl'occh'affissat'e non temete.

Lady, if I am the sun, how do you gaze on me but are not blinded? My light does not come from the sun, then, or if it does, you who are a Phoenix, stare at me and have nothing to fear.

20. Ite, rime dolenti (Petrarca)

Ite, rime dolenti, al duro sasso
 Ch'il mio caro thesoro in terra asconde;
 Ivi chiamate chi dal ciel risponde,
 Benchè'l mortal sia in loco oscuro e basso;
 Ditele ch'io son già di viver lasso,
 Del navigar per quest'horribil onde,
 Ma ricogliendo le sue sparte fronde,
 Dietro le vo' pur così passo passo.

*Go, sorrowful rhymes, to the harsh rock which hides my dear
 treasure in the ground. There, call on she who replies from
 heaven, although her body is in a deep, dark place. Tell her that
 I am already weary of life, of sailing these dreadful waves, but
 gathering up her scattered leaves, I follow her step by step.*

21. Quella che in mille selve (Sannazaro)

Quella ch'in mille selv'e'n mille fratte
 Seguir mi fece amor, so che si dole,
 Benchè mi fugg'ogn'hor, benchè s'appiatte;
 Et Amaranta mia mi stringe e vuole
 Ch'io pur le canti a l'uscio, e mi risponde
 Con le sue dolce angeliche parole.
 Phillida ogn'hor mi chiama: Ophelia,
 E poi s'asconde e gett'un pomo,
 E ride e vuol già ch'io
 La veggio biancheggiar tra verdi fronde.
 Anzi Phillida mia m'aspett'al rio,
 Et poi m'accoglie sì soavamente
 Ch'io pong'il gregge e me stess'in oblio.
 Il bosc'ombreggia e se'l mio sol presente
 Non vi fuss', hor vedrest'in nova foggia

Secch'i fioretti e le fontane spente.
 Ignud'è il monte e più non vi si pioggia;
 Ma se'l mio sol v'appare, ancor vedrollo
 D'herbette rivestirs'in lieta pioggia.

She who in a thousand woods and a thousand thickets makes me follow love I know is grieving, although she constantly flees me and hides; and my Amaranta clasps me and wants me to sing to her at her door, and answers me with her sweet angelic words. Phillis calls me all the time: Ophelia, and then hides and throws and apple and laughs and now wants me to see her white among green leaves. Then Phillis waits for me at the brook, and then welcomes me so sweetly that I forget the flock and myself. The wood is shady, and if my sun is not there, then you see in a new way the flowers shrivel, the fountains dry up. The mountain is bare and there there is no more rain; but if my sun appears there, I shall see it once more dressed in grass with the happy rain.

APPENDIX II: DEDICATION

Al Serenissimo Signor Duco di Mantoa et di Monferato &c.

Gravissimo dolore io ricevei Sereniss. Sig. non essendomi trovato in Correggio quando all'Altezza V. piacque di honorar questa Città con la sua presenza, perchè con quell'occasione, potevo pur una volta effettuare quello che già buon tempo fa, ardentemente ho desiderato, ch'è di scopirmele per quel devoto Servitore ch'io li sono sempre stato da che habbi alcuna cognitione della magnanimità dell'animo di lei, e delle Heroiche virtù delle quali ella è così riccamente adornata. Ma essendomi poi riferito la singolar gratia fattami da V. A. d'udir benignamente, e con qualche diletto parte della mia Musica, come ella si contentò di darne segno co'l comettere che gliene fosse inviato, ha non solo temprato il mio dolore, ma portomi questa occasione di offerirlemi Servitore devotissimo col pensiero che in me è nato di dedicarle questi miei Madrigali; disegual dono in vero alla grandezza di lei: Ma sì come ardirano col Serenissimo nome di V. A. in fronte, comparire nel teatro del mondo; Così con la scorta della sincerissima mia devotione, spero saranno fatti degni d'essere accettati tanto prontamente quanto benignamente furono uditi. Con che humilissimamente inchiandomi, bacio a V. A. le mani, e prego il Signor Iddio, che li dia quel colmo di grandezza, e di felicità, ch'ella stessa desidera.

Di Correggio il 20. Novemb. 1589

Di V. A. Sereniss Devotiss. Servitore Horatio Vecchi.

APPENDIX III: END NOTES

1. Roncaglia (1957), 29. As all factual biographical information was taken from this source and a concurrent brief account in Martin's article on Vecchi in *New Grove*, hereafter only specific references have been noted.
2. Frati (1915), 74.
3. Roncaglia (1957), 43.
4. Einstein (1949), 773.
5. Roncaglia (1957), 31.
6. Einstein (1949), 773.
7. Roncaglia (1957), 32.
8. Nutter (1987),
9. Frati (1915), 74.
10. Roncaglia (1957), 43.
11. Frati (1915), 77.
12. Hol (1930), 71.
13. Roncaglia (1957), 48.
14. Martin (1980), 584.
15. Strunk (1965),
16. Newcomb (1974) believes that Fontanelli made a considerable contribution to the emerging Ferrarese madrigal style of the 1590s; thus it clearly would be most interesting to establish the extent and nature of any links and musical influences between Fontanelli and Vecchi.
17. Roncaglia (1957), 63.
18. Martin (1980), 584.
19. Martin, *ibid.*
20. Roncaglia (1957), 66.
21. Einstein (1949), 775.
22. Roncaglia (1953) discusses the question of whether Vecchi's music anticipates the 'music theatre' of the turn of the century, concluding that since in the preface to *L'Amfiparnaso* Vecchi states that the spectacle should be taken in through the ears, not the eyes, his style is less a conscious innovation of musical drama, more a fusion of traditional and emerging styles so typical of the 'fin-de siècle' spirit.
23. Hol (1930), 70.

24. Einstein, (1949), 776.
25. Agee (1983), 20; Bridges (1980), 158.
26. Roncaglia (1957), 72.

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CANTO
MADRIGALI
A CINQUE VOCI
DI HORATIO VECCHI

Nouamente Stampati.

LIBRO PRIMO.
CON PRIVILEGIO.



In Venetia Appresso Angelo Gardano

M. D. LXXXIX.

1. Il bianco e dolce cigno.

1

5

Canto
Quinto
Alto
Tenore
Basso

Il bian - co e dol - ce ci -

Can - tan - do, can - tan - do,
Can - tan - do,
- guo Can - tan - do mo - re,
- guo Can - tan - do mo - re, can - tan -
- guo Can - tan - do mo - re, can - tan -

10

can - tan - do, can - tan - do
can - tan - do, can - tan - do
can - tan - do, can - tan - do
do, can - tan - do, can - tan - do
do, can - tan - do, can - tan - do
do, can - tan - do, can - tan - do

15

Handwritten musical score for measures 15-19. The score consists of five staves. The first four staves are vocal parts, and the fifth is a basso continuo line. The lyrics are:
mo - re (first staff)
ed i - (second staff)
mo - re (third staff)
mo - re (fourth staff)
mo - re (fifth staff)

20

Handwritten musical score for measures 20-24. The score consists of five staves. The first four staves are vocal parts, and the fifth is a basso continuo line. The lyrics are:
- o, Pian-gen - do, (first staff)
- o, Pian-gen - do, (second staff)
- o, Pian-gen - do, giun - goal fin del vi-ver mi - (third staff)
Pian-gen - do, giun - goal fin del vi-ver mi - (fourth staff)
- o, Pian-gen - do, giun - goal fin del vi-ver mi - (fifth staff)

25

Handwritten musical score for measures 25-29. The score consists of five staves. The first four staves are vocal parts, and the fifth is a basso continuo line. The lyrics are:
giun - goal fin del vi-ver mi - (first staff)
giun - goal fin del vi-ver mi - (second staff)
- o. (third staff)
- o. (fourth staff)
- o. (fifth staff)

30

che ei

- ver - sa sor - te che ei

Stra - nae di - ver - sa sor - te che ei

Stra - nae di - ver - sa sor - te

- ver - sa sor - te che ei

35

mo - re scon - so - la - to Ed io

mo - re scon - so - la - to Ed io

mo - re scon - so - la - to Ed io

mo - re scon - so - la - to Ed io

40

[O = 101.]

45

mo - ro be - a - to, mo - ro be - a - to, mo - ro be -

mo - ro be - a - to, mo - ro be - a - to, mo - ro be -

mo - ro be - a - to, mo - ro be - a - to, mo - ro be -

mo - ro be - a - to, mo - ro be - a - to, mo - ro be -

mo - ro be - a - to, mo - ro be - a - to, mo - ro be -

[101. = 0]

50

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The lyrics are: "a - to. a - to. a - to. Nov - te che nel mo - ri - a - to. Nov - te che nel mo - ri - a - to. Nov - te che nel mo - ri -".

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The lyrics are: "M'em-pie di gio - ia, M'em-pie di M'em-pie di gio - ia, M'em-pie di re M'em-pie di gio - ia, M'em-pie di mo - ri - re M'em-pie di re M'em-pie di gio - ia,".

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The lyrics are: "gio - ia tut - to di de - si - re, M'em-pie di - gio - ia tut - to di de - si - re, M'em-pie di gio - ia tut - to di de - si - re, M'em-pie di M'em - pie di".

60

gio - ia, di gio - ia, tut - to di de - si - re,
 pien - tie di gio - ia,
 - ia, di gio - ia. tut - to di de - si - re.
 gio - ia, tut - to di de - si - re, se
 gio - ia, tut - to di de - si - re.

65

se nel mo - vi - re.
 se nel mo - vir al - tro do - lor non
 se nel mo - vir al - tro do - lor
 nel mo - vir al - tro do - lor non
 se nel mo - vir al - tro do - lor non

70

di mil - le mor - ti di,
 sen - to, di mil - le mor - ti di,
 non sen - to, di mil - le mor - ti di,
 sen - to, di mil - le mor - ti di,
 sen - to, di mil - le mor - ti di,

75

mil - le mov - til di, di mil - le mov - til di sa - rei con - ten -

mil - le mov - til di, di mil - le mov - til di sa - rei con - ten -

mov - til di,

sa - rei con - ten -

di

80

- to, sa - rei

- to, di mil - le mov - til di sa - rei, di mil - le mov - til di, di

di mil - le mov - til di sa - rei, di mil - le mov - til di, di

- to, di mil - le mov - til di, di mil - le mov - til

mil - le mov - til di, di mil - le mov - til di, di mil - le

85

con - ten - to, con -

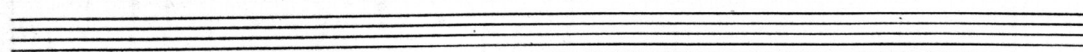
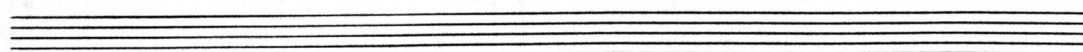
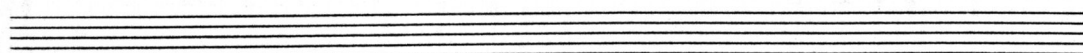
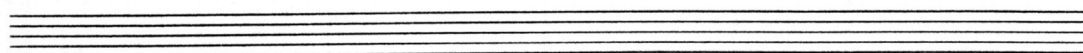
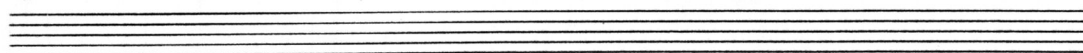
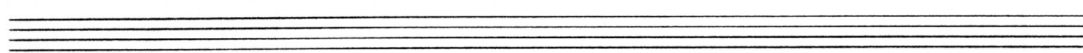
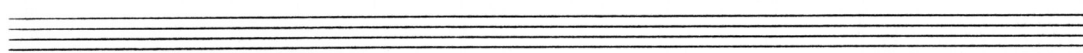
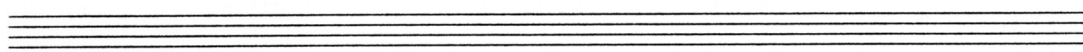
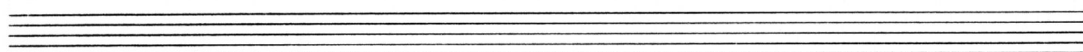
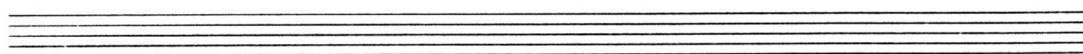
di mil - le mov - til di sa - rei con - ten -

mil - le mov - til di sa - rei con -

di, di mil - le mov - til di sa - rei con -

mov - til di sa - rei con - ten -

Handwritten musical score for five staves, measures 1 and 2. The notation is in treble clef with a key signature of one flat (B-flat). The lyrics are: -ten - to. - to. - ten - to. - ten - to. - to. The first staff has a whole note in measure 1 and a half note in measure 2. The second staff has a whole note in measure 1 and a half note in measure 2. The third staff has a whole note in measure 1 and a half note in measure 2. The fourth staff has a whole note in measure 1 and a half note in measure 2. The fifth staff has a whole note in measure 1 and a half note in measure 2. The score is written on five staves, with the first two staves having a double bar line at the end of measure 2.



2. Chi vi mira.

8

Handwritten musical score for five voices: Canto, Quinto, Alto, Tenore, and Basso. The music is in G major (one sharp) and common time (C). The lyrics are:

Canto: Chi vi mi - ra, Re - ne - a, Don -

Quinto: Chi vi mi - ra, Re - ne - a, Don -

Alto: Chi vi mi - ra, Re - ne - a, Don -

Tenore: Chi vi mi - ra, Re - ne - a,

Basso: (no lyrics visible)

Handwritten musical score for five voices, continuing from the previous system. The lyrics are:

Canto: -na non già, don - na non già, non già ma de - a.

Quinto: -na non già, don - na non già, don - na non già ma de - a, #

Alto: -na non già, non già, don - na non già, non già ma de -

Tenore: Don - na non già, don - na non già ma de -

Basso: (no lyrics visible)

A le

Handwritten musical score for five voices, continuing from the previous system. The lyrics are:

Canto: A le gio - ie ri - na - sce ai di - let - ti,

Quinto: A le gio - ie ri - na - sce, a le gio - ie ri - na - sce ai di -

Alto: - a, - A le gio - ie ri - na - sce, a le gio - ie ri - na - sce

Tenore: - a, A le gio - ie ri - na - sce ai di - let - ti,

Basso: gio - ie ri - na - sce ai di - let - ti, a le

15

a le gio-ie ri-na-sce ai di-let-ti, #
 -let-ti, a le gio-ie ri-na-sce ai di-let-
 ai di-let-ti, a le gio-ie ri-na-sce ai di-let-
 a le gio-ie ri-na-sce ai di-let-ti,
 gio-ie ri-na-sce ai di-let-ti, e ai di-let-

20

Dun-queo-gua-man-te af-fret-ti Mil-le vol-te, mil-le
 -ti, Dun-queo-gua-man-te af-fret-ti Mil-le vol-te, mil-le
 -ti, Dun-queo-gua-man-te af-fret-ti Mil-le vol-te, af-fret-ti, mil-le vol-te
 Dun-queo-gua-man-te af-fret-ti Mil-le vol-te,
 -ti, Dun-queo-gua-man-te af-fret-ti Mil-le vol-te,

25

vol-te mo-ri-re, ac-cio-cchè po-
 vol-te mo-ri-re, mo-ri-re, ac-cio-cchè po-
 mo-ri-re, mo-ri-re, ac-cio-cchè po-i
 mil-le vol-te mo-ri-re, mil-le vol-te ri-na-
 mil-le vol-te mo-ri-re, ac-cio-cchè po-

30

Handwritten musical score for measures 30-34. The score is written on five staves. The first four staves are vocal parts with lyrics in Italian. The fifth staff is a basso continuo line. The lyrics are: "i mil-le vol-te, mil-le vol-te ri-na - schi, mil-le" (Staff 1), "i mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schi," (Staff 2), "mil-le vol-te ri-na - schi, mil-le" (Staff 3), "schi a mi - rar vo -" (Staff 4), and "i mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schi," (Staff 5).

35

Handwritten musical score for measures 35-39. The score is written on five staves. The first four staves are vocal parts with lyrics in Italian. The fifth staff is a basso continuo line. The lyrics are: "vol-te ri-na - schi, mil-le vol-te ri-na - schi, mil-le vol-te ri-" (Staff 1), "mil-le vol-te ri-na - schi, mil-le vol-te ri-na -" (Staff 2), "vol-te, mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schi," (Staff 3), "i, mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schi," (Staff 4), and "mil-le vol-te ri-na - schi a mi -" (Staff 5).

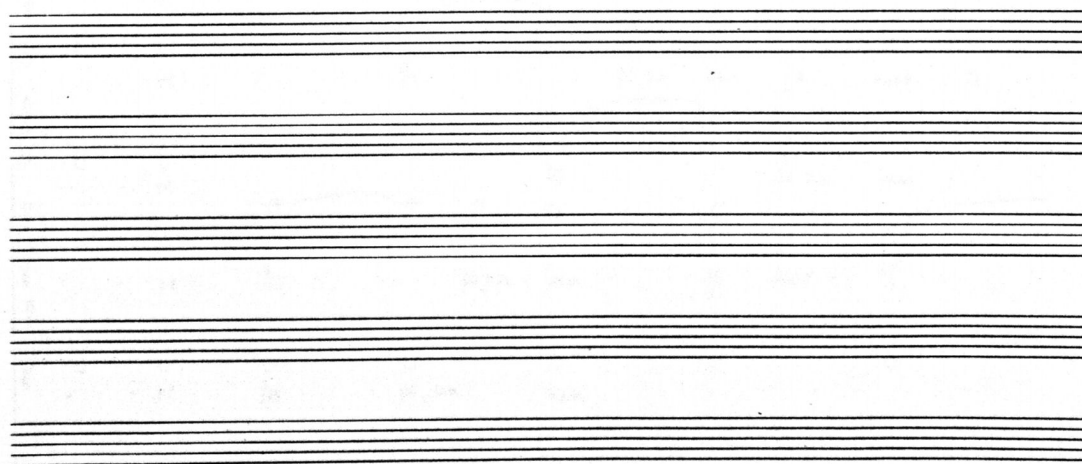
40

Handwritten musical score for measures 40-44. The score is written on five staves. The first four staves are vocal parts with lyrics in Italian. The fifth staff is a basso continuo line. The lyrics are: "- na - schi a mi - rar vo -" (Staff 1), "- schi, ri - na - schi a mi - rar vo -" (Staff 2), "mil-le vol-te ri-na - schi a mi - rar vo - i," (Staff 3), "ri - na - schi a mi - rar vo -" (Staff 4), and "- rar vo - i," (Staff 5).

45

- i, mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schi a mi -
- i, mil-le vol-te ri-na - schi, mil-le vol-te ri-na - schia mi - rar -
a mi - rar vo - -
- i, a mi - rar vo - i, mil-le vol-te ri-na - schia
a mi - rar vo - -

- rar voi.
vo - i.
- i.
mi - rar vo - i.
i.



3. Deh diinni, vita mia.

12

Canto

Soprano

Alto

Tenore

Basso

Deh diinni, vita mia

deh diinni, vita mia, se ho da morire

Do po un len - go mar - ti

20

go mar - ti - re.

[0 = 0.] 25

No, no, con ui - o, no, no, con ui - o, vi - vi

30

lie - to e con - ten - teil tuo de - fi - o, vi - vi lie - to e con -

Vi - vi lie - to e con -

35

-ten-tail tuo de-si - o, con-ten-tail tuo de-si -

con-ten-tail tuo de-si -

-ten-tail tuo de-si - o, con-ten-tail tuo de-si -

-ten-tail tuo de-si - o,

-ten-tail tuo de-si - o,

40 (0 = 0)

- o, vi-vi lie-tae con-ten-tail tuo de-si - o.

- o, vi-vi lie-tae con-ten-tail tuo de-si - o.

- o, vi-vi lie-tae con-ten-tail tuo de-si - o.

- o, vi-vi lie-tae con-ten-tail tuo de-si - o.

vi-vi lie-tae con-ten-tail tuo de-si - o.

vi-vi lie-tae con-ten-tail tuo de-si - o.

45

deh dim-mi, deh dim-mi, vi-

deh dim-mi, deh dim-mi, vi-

deh dim-mi, deh dim-mi, vi-

deh dim-mi, deh dim-mi, vi-

50

Handwritten musical score for system 50. It consists of five staves. The first two staves are empty. The third staff has the lyrics: "ta mi - a, se sem-pre ma - i Ho da vi-ver in gua - i, in". The fourth staff has the lyrics: "ta mi - a, se sem-pre ma - i Ho da vi-ver in". The fifth staff has the lyrics: "ta mi - a, se sem-pre ma - i Ho da vi-ver in gua - i,". There are various musical notations including notes, rests, and accidentals.

[0 = 0.]

55

Handwritten musical score for system 55. It consists of five staves. The first two staves are empty. The third staff has the lyrics: "gua - i, ho da vi-ver in gua - i." followed by "No, no, cov". The fourth staff has the lyrics: "gua - i, ho da vi-ver in gua - i." followed by "No, no, cov". The fifth staff has the lyrics: "ho da vi-ver in gua - i." followed by "No, no, cov". There are various musical notations including notes, rests, and accidentals.

60

Handwritten musical score for system 60. It consists of five staves. The first two staves have the lyrics: "mi - o, no, no, cov mi - o, vi - vi lie - toe con -". The third staff has the lyrics: "mi - o, no, no, cov mi - o, vi - vi lie - toe con -". The fourth staff has the lyrics: "mi - o, no, no, cov mi - o, vi - vi lie - toe con -". The fifth staff has the lyrics: "mi - o, no, no, cov mi - o, vi - vi lie - toe con -". There are various musical notations including notes, rests, and accidentals.

65

ten-toil tuo de-si - o,
 ten-toil tuo de-si - o, vi-vi lie-toe con-ten-toil tuo
 ten-toil tuo de-si - o, vi-vi lie-toe con-ten-toil tuo
 ten-toil tuo de-si - o, vi-vi lie-toe con-ten-toil tuo
 vi-vi lie-toe con-ten-toil tuo

70

con-ten-toil tuo de-si - o, vi-vi
 de-si - o, con-ten-toil tuo de-si - o, vi-vi
 de-si - o, con-ten-toil tuo de-si - o, vi-vi
 de-si - o, vi-vi
 de-si - o, vi-vi

75

lie-toe con-ten-toil tuo de-si - o.
 lie-toe con-ten-toil tuo de-si - o.
 lie-toe con-ten-toil tuo de-si - o.
 lie-toe con-ten-toil tuo de-si - o.
 lie-toe con-ten-toil tuo de-si - o.

15

Handwritten musical score for system 15, featuring five staves. The lyrics are in Italian. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The lyrics are: - ui - ta, tur-bain-fi- ui-tar-ni - va, Per- che' si spe -

- ui - ta, tur-bain-fi- ui-tar-ni - va, Per- che' si spe - qua l'em - pia

tur-bain-fi- ui-tar - ni - - va, Per- che' si spe - qua,

- ui - ta, tur-bain-fi- ui-tar-ni - va, Per- che' si spe - qua, per-

tur-bain-fi- ui-tar-ni - va, Per - che' si

20

Handwritten musical score for system 20, featuring five staves. The lyrics are in Italian. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The lyrics are: - qua l'em- pia fiam - - ma, l'em- pia fiam -

fiam - - ma, l'em- pia fiam - - ma, fiam-

l'em - pia fiam - - ma, per - che' si spe - qua,

- che' si spe - qua l'em - pia fiam- ma,

spe - qua l'em - pia fiam - ma, l'em - pia fiam -

25

Handwritten musical score for system 25, featuring five staves. The lyrics are in Italian. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The lyrics are: - ma e vi - - va. Mi -

- ma e vi - va. Mi - se -

l'em- pia fiam - - ma e vi - va. Mi - se -

l'em - pia fiam- ma e vi - va.

- ma e vi - - va.

30

- se-rojo non ho dram-ma, che non sia fo-co, che non sia
 - rojo non ho dram-ma, che non sia fo-co,
 - rojo non ho dram-ma, che non sia fo-coe

35

fo-coe fiam-ma, Et pur chia-mo so-ven-te,
 che non sia fo-coe fiam-ma. Et pur chia-mo so-
 fiam-ma. Et pur chia-Et pur chia-mo so-
 Et pur chia-mo so-ven-te,

40

et pur chia-mo so-ven-te, Main-dar-no ai-
 -ven-te, et pur chia-mo so-ven-te, Main-dar-no ai-
 et pur chia-mo so-ven-te, Main-dar-no ai-
 -ven-te, et pur chia-mo so-ven-te, Main-dar-no
 et pur chia-mo so-ven-te, Main-dar-no ai-

45

-ta la mia fam-ma-gr-den - te.
 -ta la mia fam-ma-gr-den - te. O, fie - ra cu-del-ta -
 -ta la mia fam-ma-gr-den - te. O, fie - ra cu-del-ta -
 ai - ta la mia fam-ma-gr-den - te. O, fie - ra cu-del-ta -
 -ta la mia fam-ma-gr-den - te.

50

fie - ra cu-del-ta - te. Dun-que so - lo per me,
 - te, o fie - ra cu-del-ta - te, Dun-que so - lo per me,
 - te, o fie - ra cu-del-ta - te,
 - te, Dun-que so - lo per me,
 O fie - ra cu-del-ta - te.

55

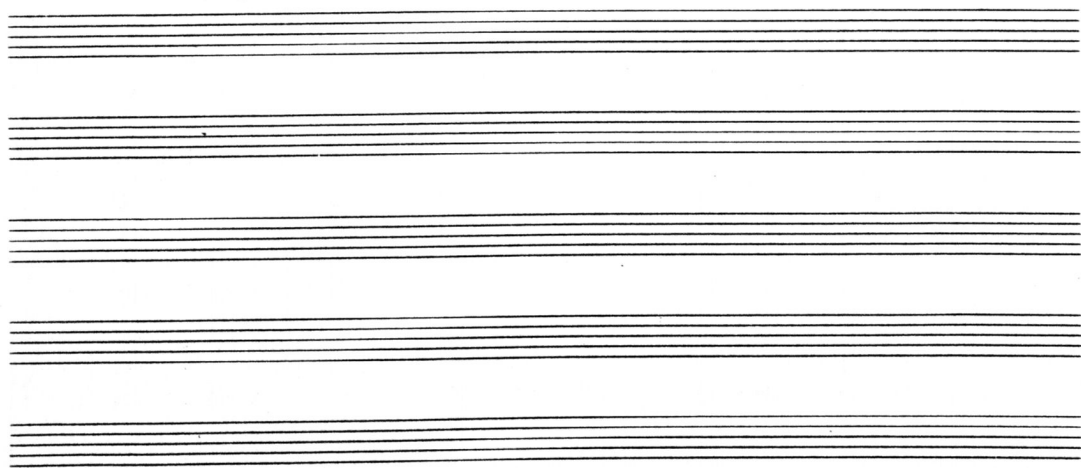
dun-que so - lo per me, per me per me spen-
 dun-que so - lo per me, per me spen-tae pie - ta - te, per me spen-
 Dun-que so - lo per me, per me spen-tae pie - ta - te,
 dun-que so - lo per me, per me spen-tae pie - ta - te, per me, spen-
 Dun-que so - lo per me, per me spen-tae pie - ta - te, per me spen-

60

-tag pie-ta - te, per me spen-tag pie-ta - te, per me spen -
-tag pie-ta - te, per me spen-tag pie-ta - te, per me spen -
per me, spen-tag pie-ta - te, per me
-tag pie-ta - te, per me spen-tag pie-ta - te, per me, per me
-tag pie-ta - te, per me, per me spen -

65

-tag pie-ta - te.
-tag pie-ta - te.
spen-tag pie-ta - te.
spen-tag pie-ta - te.
tag pie-ta - te.



S. Tremblavan le fronde (prima parte)

22

Handwritten musical score for the first system, featuring five vocal parts: Canto, Quinto, Alto, Tenore, and Basso. The lyrics are "Tre - mo - la -".

Canto Tre - mo - la -

Quinto Tre - mo - la -

Alto Tre - mo - la -

Tenore Tre - mo - la - van le

Basso

Handwritten musical score for the second system, featuring five vocal parts. The lyrics are "- van le fron - de e la ma - ri - na; Au -".

- van le fron - de e la ma - ri - na; Au -

- van le fron - de e la ma - ri - na; Au -

- van le fron - de e la ma - ri - na; Au -

fron - de e la ma - ri - na; Au -

e la ma - ri - na; Au -

Handwritten musical score for the third system, featuring five vocal parts. The lyrics are "- re dol - ci spi - ran - ti, spi - ran - ti, lu -".

- re dol - ci spi - ran - ti, spi - ran - ti, lu -

- re dol - ci spi - ran - ti, spi - ran - ti, lu - cre -

- re dol - ci spi - ran - ti, spi - ran - ti,

- re dol - ci spi - ran - ti, spi - ran - ti, lu

- re dol - ci spi - ran - ti, spi - ran - ti,

20

cre-spa-va la sua fal-daz-zu-ri - - na, in-cre-spa-va la sua fal-
 spa-va la sua fal-daz-zu-ri - na, la sua fal-
 in-cre-spa-va la sua fal-
 cre-spa-va la sua fal-daz-zu-ri - - na,
 in-cre-spa-va la sua fal-

25

-daz-zu-ri - na, e glian-gel-let-ti ga-i, e glian-gel-let-ti ga-
 -daz-zu-ri - na, e glian-gel-let-ti ga-i, e
 daz-zu-ri - na, e glian-gel-let-ti ga-i,
 e glian-gel-let-ti ga-i, e glian-gel-let-ti ga-
 -daz-zu-ri - na, e

30

-i, coi gar-ri-ti, coi gar-ri-tie coi can-
 glian-gel-let-ti ga-i, coi gar-ri-ti, coi gar-ri-tie coi can-
 e glian-gel-let-ti ga-i, coi gar-ri-tie coi
 -i, e glian-gel-let-ti ga-i, coi gar-ri-tie coi
 glian-gel-let-ti ga-i,

35

- ti, coi gar - vi - ti, coi gar - vi - ti, coi can -
 - ti, coi gar - vi - ti, coi gar - vi - ti, coi gar - vi - ti
 can - ti, coi gar - vi - ti, coi gar - vi - ti
 can - ti, coi gar - vi - ti e coi
 coi gar - vi - ti, coi gar - vi - ti coi

40

- ti Gi - van sto - gan - do a - mo - ro - set - ti
 coi can - ti Gi - van sto - gan - do a - mo - ro - set - ti, a - mo - ro -
 coi can - ti Gi - van sto - gan - do a - mo - ro - set -
 can - ti Gi - van sto - gan - do a - mo - ro - set -
 can - ti

45

la - i, a - mo - ro - set - ti, a - mo - ro -
 set - ti la - i
 - ti la - i, gi - van sto - gan - do a - mo - ro - set -
 - ti la - i, gi - van sto - gan - do a - mo - ro - set -
 Gi - van sto - gan - do a - mo - ro - set - ti, a - mo - ro -

so

set-ti la - i, gi - van sto - gan - - do - a - mo - vo - set - ti

gi - van sto - gan - - do - a - mo - vo - set - ti

- ti la - i, gi - van sto - gan - - do - a - mo - vo - set - ti,

- ti la - i, a - mo - vo - set - ti

- set - ti la - i,

la - i, a - mo - vo - set - ti la -

la - i, a - mo - vo - set - ti, a - mo - vo - set - ti la -

a - mo - vo - set - ti, a - mo - vo - set - ti la -

la - i, a - mo - vo - set - ti, a -

a - mo - vo - set - ti la - i, a -

ss

- i, a - mo - vo - set - ti la - i.

- i, a - mo - vo - set - ti la - i.

- i, a - mo - vo - set - ti la - i.

- mo - vo - set - ti la - i.

- mo - vo - set - ti la - i.

6. Quando ecco il mio bel sole.

(Seconda parte)

26

60

Ec - coil mio bel so - le, ec - coil
 Ec - coil mio bel so - le, ec - coil
 Quan - do ec - coil mio bel so - le, ec - coil
 Quan - do ec - coil mio bel so - le, ec - coil
 Quan - do ec - coil mio bel so - le, ec - coil

65

mio bel so - le, quan - do ec - coil mio bel
 mio bel so - le, quan - do ec - coil mio bel
 mio bel so - le, quan - do ec - coil mio bel
 mio bel so - le, quan - do ec - coil mio bel
 mio bel so - le, quan - do ec - coil mio bel

70

so - le, ec - coil mio bel so - le, Con ta - ci - te pa - vo -
 so - le, ec - coil mio bel so - le, Con ta - ci - te pa - vo -
 so - le, ec - coil mio bel so - le, Con ta - ci - te pa - vo -
 so - le, ec - coil mio bel so - le, Con ta - ci - te pa - vo -
 so - le, ec - coil mio bel so - le, Con ta - ci - te pa - vo -

75

Pie - ne diaf - fet - to, # di fer-ven-tiar-do-ri,
 Pie - ne diaf - fet - - to di fer-ven-tiar-do-
 - le Pie - ne diaf - fet - to, di fer-ven-tiar-do-ri, di fer-
 - le Pie - ne diaf - fet - - to, di fer-ven-tiar-
 - le Pie - ne diaf - fet - - to, di fer-ven-

80

di fer-ven-tiar - do - - ri, Dis - se: ben
 - ri, di fer-ven-tiar-do - ri, Dis - se: ben
 ven - tiar - do - - ri, Dis - se, dis - se: ben
 - do-ri, di fer-ven-tiar-do - ri, Dis - se:
 - tiar - do - - ri, Dis - se, dis - se: ben

85

90

mi - o, deh, dis - se: ben mi - o, deh, mo - ri,
 mi - o, deh, dis - se: ben mi - o, #
 mi - o, deh, dis - se: ben mi - o, deh, mo - ri,
 deh, dis - se: ben mi - o, deh, mo - ri,
 mi - o, deh, dis - se: ben mi - o, deh, mo - ri,

95

deh, deh, mo - vi, mo - vi, cheio mo - ro,
 deh, deh, mo - vi, mo - vi, cheio mo - ro,
 deh, deh, mo - vi, mo - vi, cheio mo - ro,
 deh, deh, mo - vi, mo - vi, cheio mo - ro,
 deh, deh, mo - vi, mo - vi, cheio mo - ro,

100

oi - me, cheio mo - ro, oi - me, cheio mo - ro,
 oi - me, cheio mo - ro, oi - me, cheio mo - ro,
 oi - me, cheio mo - ro, oi - me, cheio mo - ro,
 oi - me, cheio mo - ro, oi - me, cheio mo - ro,
 oi - me, cheio mo - ro, oi - me, cheio mo - ro,

105

oi - me, cheio mo - ro, oi - me, cheio mo - ro,
 oi - me, cheio mo - ro, oi - me, cheio mo - ro,
 oi - me, cheio mo - ro, oi - me, cheio mo - ro,
 oi - me, cheio mo - ro, oi - me, cheio mo - ro,
 oi - me, cheio mo - ro, oi - me, cheio mo - ro,

7. On'd'all'hor io languendo (terza parte)

29

110

115

On -

On -

On - - deal - l'hor io lan - guen -

On - - deal - l'hor io lan - guen -

On - - deal - l'hor io lan - guen -

120

- deal - - l'hor io lan - guen -

- deal - - l'hor io lan - guen - do,

- do, on - - deal - l'hor io lan - guen -

- do, on - deal - l'hor io lan - guen -

- do,

125

- do,

Con lu-ci tre-mo-lan - ti, tre -

- do,

Con lu-ci tre-mo-lan - ti, tre - mo -

- do, Con lu-ci tre-mo-lan - ti, con lu - ci tre-mo-lan

Con lu-ci tre-mo-lan - ti, con lu - ci tre-mo-lan -

130

Con lu-ci tre-mo-lan - ti, tre -
 - mo - lan-ti, con lu-ci tre-mo-lan - ti, tre -
 lan - ti, con lu - ci tre -
 - ti, con lu - ci tre-mo-lan -
 - ti,

135

- mo - lan-ti, An - he-lan - do, an - he-
 - lan - ti, An - he-lan - do, an - he-
 - mo-lan - ti, An - he-lan - do, an - he-lan - do,
 - ti, An - he-lan - do, an - he-
 An - he-lan - do, an - he-lan - do,

140

- lan - do, an - he-lan - do e mo-ven -
 - lan - do, an - he-lan - do e mo-ven -
 an - he-lan - do e mo-
 - lan - do, an - he-lan - do e mo-
 an - he-lan - do e mo-ven -

145

do, e mo-ven - do,
 do, e mo-ven - do,
 ren - do, e mo-ven - do,
 ren - do, e mo-ven - do, No - va
 ren - do, e mo-ven - do,

150

No - va vi - tajm-mov-tal, no - va vi - tajm-mov-
 No - va vi - tajm-mov-tal, no - va vi -
 No - va vi - tajm-mov-tal, no - va vi - tajm-mov-tal, no - va
 vi - tajm-mov-tal, no - va vi - tajm-mov-tal, no - va
 No - va vi - tajm-mov-tal dol - ce vi - pren - do, no - va

155

-tal, no - va vi - tajm-mov-tal, no - va vi - tajm-mov-
 -tajm - mov-tal, no - va vi - tajm-mov-tal, no - va
 vi - tajm-mov-tal dol - ce vi - pren - do,
 vi - tajm-mov-tal, no - va vi - tajm-mov-
 vi - tajm-mov-tal dol -

160

165

-tal dol - ce vi - preu - do, dol - ce vi -
vi - tam - mor - tal dol - ce vi - preu - do, dol - ce vi -
dol - ce vi - preu - do.
-tal dol - ce vi - preu - do, dol - ce vi -
- ce vi - preu - - do, dol - ce vi - preu - -

preu - do.
preu - do.
preu - do.
preu - do.
- - do.

8. Clorinda hai vinto

33

Handwritten musical score for five voices: Canto, Quinto, Alto, Tenore, and Basso. The lyrics are:

Canto: Clo - rin - da hai vin - to, Clo -

Quinto: Clo - rin - da hai vin - to, Clo -

Alto: Clo - rin - da hai vin - to, Clo - rin - da hai vin -

Tenore: Clo - rin - da hai vin - to,

Basso: Clo -

Handwritten musical score for five voices, continuing from the previous system. The lyrics are:

Canto: - rin - da hai vin - to, Hor pren - di, hor pren - di l'ar -

Quinto: - rin - da hai vin - to, Hor pren - di, hor pren - di l'ar -

Alto: - to, Clo - rin - da hai vin - to, Hor pren - di l'ar -

Tenore: Clo - rin - da hai vin - to, Hor pren - di, hor pren - di l'ar -

Basso: - rin - da hai vin - to, Hor pren - di, hor pren - di l'ar -

Handwritten musical score for five voices, continuing from the previous system. The lyrics are:

Canto: - mi. Cru - del, che poi più far - mi,

Quinto: - mi. Se io mov, se io mov, se io mov

Alto: - mi. Cru - del, che poi più far - mi Se io mov, se io mov, se io

Tenore: - mi. Cru - del, che poi più far - mi Se io mov, se io mov, se io

Basso: - mi. Se io mov, se io mov, se io

15

Ma,
 nel tuo bel se - no. Ma,
 mor nel tuo bel se - no. Ma,
 mor nel tuo bel se - no. Ma,
 mor nel tuo bel se - no. Ma,

20

ma se qual-che pie-tà, pie-tà, pie-tà me-ri-tail
 ma se qual-che pie-tà, pie-tà, pie-tà me-ri-tail
 ma se qual-che pie-tà me-ri-tail
 ma se qual-che pie-tà, pie-tà me-ri-tail
 ma se qual-che pie-tà,

25

vin - to, pie-tà me-ri-tail vin - to. Non far ven-det-ta al-me -
 vin - to, pie-tà me-ri-tail vin - to, Non far ven -
 vin - to, pie-tà me-ri-tail vin - to, Non far ven-det -
 vin - to, pie-tà me-ri-tail vin - to, Non far, non far ven -
 pie-tà me-ri-tail vin - to, Non far ven-det-ta al-me -

30

- no, non far ven-det-ta!- me - no, non far ven-det-ta!- me -

- det-ta!- me - no, non far ven-det-ta!- me - no

- ta!- me - no, non far ven-det - ta al - me -

- det-ta!- me - no, non far ven-det-ta!- me - no, al - me -

- no, non far ven-det-ta!- me - no, non far ven-det-ta!-

35

- no

di huom che fe - ri - to - gia -

- no

di huom che fe - ri - to - gia -

- me - no di huom che fe - ri - to - gia -

40

di huom che fe - ri - to - gia - - ce,

- ce, di huom che fe -

- ce, di huom che fe - ri - to - gia -

- ce, fe - ri - to - gia - - ce,

- ce,

60

Handwritten musical score for five staves. The lyrics are: guer - ra, ma pa - - ce, ma pa - ce, guer - ra, ma pa - - ce, ma pa - ce, guer - ra, ma pa - - ce, ma pa - ce, guer - ra, ma pa - - ce, pa - guer - ra, ma pa - - ce, ma pa - ce.

65

Handwritten musical score for five staves. The lyrics are: pa - ce, pa - - ce, pa - - ce, pa - - ce, pa - - ce, pa - - ce, pa - - ce, pa - - ce, pa - - ce, pa - - ce, pa - - ce, pa - - ce.

Four sets of empty musical staves for additional notation.

9. Dice la mia bellissima Liconi.

38

Di - ce la mia bel - lis - si - ma Li - co -

5

- ri, Quan - do tal hor fa - vel - lo Se - co d'A - mor chea - mor

10

È un spi - ri - tel - lo, È un spi - ri - tel - lo

15

Handwritten musical score for system 15, measures 1-4. It features five staves with vocal and instrumental parts. The lyrics are: "Che va - ga - vo - la, che".

Handwritten musical score for system 15, measures 5-8. It features five staves with vocal and instrumental parts. The lyrics are: "va - ga - vo - la, e non si puo' te - ne - re,".

20

Handwritten musical score for system 20, measures 1-4. It features five staves with vocal and instrumental parts. The lyrics are: "puo' te - ne - re, Ne toc - car, ne ve - de - re; Ma' - ne - re, Ne toc - car, ne ve - de - re; Ne toc - car, ne ve - de - re; Ma'".

25

pur se gl'oc - chi gi - ro,
Ma pur se gl'oc - chi gi - ro,
Ne suoi be -
pur se gl'oc - chi gi - ro,

30

Ne suoi be-gl'oc-chiil mi - ro ne suoi be-gl'oc-chiil mi -
Ne suoi be-gl'oc-chiil mi - ro, ne suoi be-gl'oc-chiil mi -
Ne suoi be - gl'oc-chiil mi - ro, ne suoi be-gl'oc-chiil mi -
- gl'oc-chiil mi - ro ne suoi be - gl'oc-chiil mi -
Ne suoi be-gl'oc-chiil mi - ro ne suoi be-gl'oc-chiil mi -

35

- ro. Ma no'l pos-so toc-car, no'l pos-so toc-car,
- ro. Ma no'l pos-so toc-
- ro. Ma no'l pos-so toc-car, no'l pos-so toc-
- ro. Ma ma no'l pos-so toc-car, no'l pos-so toc-

40

ma uol pos-so toc-car che sol si toc - ca

- car, uol pos-so toc-car, che sol si toc - ca

- car, che sol si toc - ca in quel-la bel-la

uol pos-so toc-car, uol pos-so toc-car, in quel-la bel-la

- car, che sol si toc - ca

in quel-la bel-la toc - ca, in quel-la bel-la toc - ca, quel-la bel-la toc -

toc - ca, in quel-la bel-la toc - ca, in quel-la bel-la toc - ca, che

toc - ca, in quel-la bel-la toc - ca, in quel-la bel-la toc - ca, che

in quel-la bel-la toc - ca,

45

- ca, che sol si toc - ca, in quel-la bel-la toc - ca,

che sol si toc - ca, in quel-la bel-la toc - ca,

sol si toc - ca, in quel-la bel-la toc - ca, in

sol si toc - ca, in quel-la bel-la toc - ca, in

in quel-la bel-la toc - ca, in quel-la bel-la

50

in quel-la bel-la toc - ca, in quel-la bel-la toc - ca, in quel-la bel-la toc - ca, in quel-la bel-la toc - ca, in quel-la bel-la toc - ca

- ca. - ca. - ca. - ca. - ca.

10. Cara mia Sathe.

43

Canto

Soprano

Alto

Tenore

Basso

Ca - ra mia Sat - ne,

Ca - ra mia Sat - ne,

Ca - ra mia Sat - ne, a

Ca - ra mia Sat - ne,

5

a di - o, dis - si par - ten - do a l'ap - pa - riv

a di - o, dis - si par - ten - do a l'ap - pa - riv del

di - o, dis - si par - ten - do a l'ap - pa - riv

a di - o, dis - si par - ten - do a l'ap - pa - riv del

10

del so - le; A dio, Tir - si, mio ca - ro, el - la ris -

so - le;

del so - le; A dio, Tir - si, mio ca - ro, el - la ris -

so - le; A dio, Tir - si, mio ca - ro, el - la ris -

so - le; A dio, Tir - si, mio ca - ro, el - la ris -

A dio, Tir - si, mio ca - ro, el - la ris -

15

Handwritten musical score for the song "Il bel color di rosa". The score is written on five staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves. The first staff has the lyrics "po - se, Il bel co - lor di ro -". The second staff has the lyrics "Il bel co - lor di ro -". The third staff has the lyrics "po - se, Il bel co - lor di ro - se". The fourth staff has the lyrics "po - se,". The fifth staff has the lyrics "po - se,". The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten markings like "M" at the end of each staff.

po - se, Il bel co - lor di ro -

Il bel co - lor di ro -

po - se, Il bel co - lor di ro - se

po - se,

po - se,

20

se, - se diun pa - lor di vi - o - le, diun pa - lor di vi - o - le, diun pa - lor di vi - o - le, diun pa - lor di vi - o - le, diun pa - lor di vi - o - le

25

pa-lor di vi-o - le spar - se, diun pa -

spar - se, spar - se, diun pa -

pa-lor di vi-o - le,

le, diun pa-lor di vi-o - le spar -

spar - se, diun pa-lor di vi-o - le

Handwritten musical score for five staves. The lyrics are:

- lor di vi - o - le spar - se,
 - lor di vi - o - le spar - se, per
 di vi - o - le spar - se, spar -
 - se, diun pa - lor di vi - o - le spar - se, per la
 spar - se, spar - se per la

Handwritten musical score for five staves, starting at measure 30. The lyrics are:

del pa - lor mi - o. El -
 la pie - tà del pa - lor mi - o. El -
 - se, per la pie - tà del pa - lor mi - o.
 pie - tà del pa - lor mi - o.
 pie - tà del pa - lor mi - o. El -

Handwritten musical score for five staves, starting at measure 35. The lyrics are:

- la pian - ge - va ed i - o, ed
 - la pian - ge - va ed i - o, el - la pian - ge - va ed
 ed i - o. El - la pian - ge - va ed
 El - la pian - ge - va ed
 - la pian - ge - va ed i - o,

40

i - o, el - la pian - ge - va ed i - o, io so - spi -
 i - o, io so - spi - ra - va, co
 i - o, io so - spi - ra - va
 i - o, el - la pian - ge - va ed i - o, io so - spi -
 el - la pian - ge - va ed i - o, io

45

- ra - va, ed el - la do - len - te
 so - spi - ra - va ed el - la do - len - te
 so - spi - ra - va ed el - la do - len - te
 - ra - va, io so - spi - ra - va ed el - la do - len - te
 so - spi - ra - va.

50

si co - me - ra va - ga, co - me - ra va - ga, co - me - ra
 si co - me - ra va - ga, co - me - ra va - ga, co - me - ra
 si co - me - ra va - ga, co - me - ra va - ga, co - me - ra
 si co - me - ra va - ga, co - me - ra va - ga, co - me - ra
 co - me - ra va - ga, co - me - ra va - ga,

55

va - ga, co - mee - ra va - ga e bel - la, co -
co - mee - ra va - ga e bel - la, co - mee - ra va -
va - ga, co - mee - ra va - ga, co -
co - mee - ra va - ga, co - mee - ra va - ga e bel - la.
co - mee - ra va - ga e bel - la, co - mee - ra va -

60

- mee - ra va - ga e bel - la.
- ga e bel - la.
- mee - ra va - ga e bel - la.
- ga e bel - la.

11. O di rare eccellenze.

48

Handwritten musical score for five voices: Canto, Quinto, Alto, Tenore, and Basso. The lyrics are "O di rare eccellenze al mondo sola". The music is written in a single system with five staves. The Canto part starts with a treble clef and a key signature of one flat. The other parts follow with their respective clefs and a common time signature. The lyrics are written below each staff, with some words like "eccellenze" and "al mondo" spanning across staves.

Handwritten musical score for five voices, continuing the previous system. The lyrics are "mondo sola, al mondo sola, sola del". The music is written in a single system with five staves. The lyrics are written below each staff, with some words like "mondo" and "sola" spanning across staves.

Handwritten musical score for five voices, continuing the previous system. The lyrics are "ce cagion del fo co mi o". The music is written in a single system with five staves. The lyrics are written below each staff, with some words like "ce cagion" and "fo co mi o" spanning across staves.

15

Men - tre l'al - ma bel - ta cheil cov mijn - vo - la A -

Men - tre l'al - ma bel - ta cheil cov mijn - vo - la

Men - tre l'al - ma bel - ta cheil cov mijn - vo - la A -

Men - tre l'al - ma bel - ta cheil cov mijn - vo - la A -

20

- do - ro e for - se in van, las -

A - do - ro e for - se in

- do - ro e for - se in van,

- do - ro e for - se in van, las -

25

- so, de - si - o. Raf - fe - re - na - to il sol,

van, las - so, de - si - o.

las - so, de - si - o. Raf - fe - re - na - to il

- so, de - si - o. Raf - fe - re - na - to il

Raf - fe - re - na - to il sol che

[illegible]

35

na-Teil soll, rat-fe-re-na-Teil soll che mi can-
sol, rat-fe-re-na-Teil soll che mi
rat-fe-re-na-te, rat-fe-re-na-Teil soll che mi
rat-fe-re-na-Teil soll che mi can-
na-Teil soll che mi can-so-la,

so - la in quei be - glioc - chi, in quei be - glioc -
con - so - la in quei be - glioc - chi, in quei be - glioc -
con - so - la in quei be - glioc - chi, in quei be - glioc -
so - la in quei be - glioc - chi, in quei be - glioc - chi av -
in quei be - glioc -

-chiar-den - ti, stra-lion-dei - o Nel pet -

-chiar-den - ti, stra-lion-dei - o nel

-chiar-den - ti, stra-lion-dei - o Nel

-den - ti, stra-lion-dei - o Nel pet -

-chiar-den - ti, stra-lion-dei - o Nel

45

- to per voi por - to

pet - to per voi por - to as - pra fe -

pet - to per voi por - to as - pra fe -

- to per voi por - to as - pra

pet - to per voi por - to as - pra

50

as - pra fe - ni - ta O mio sup -

- ni - ta,

ni - ta as - pra fe - ni - ta, O -

fe - ni - ta, O mio sup -

fe - ni - ta,

55

-pli - tio, o mia mor - tee mia vi - ta, O mio sup - pli -

O mio sup - pli - tio, o mio sup - pli -

pio sup - pli - tio, o mia mor - tee mia vi -

-pli - tio, o mia mor - tee mia vi - ta, O mio

O mio sup - pli -

pio sup - pli - tio, o mia mor - tee mia vi - ta,

-tio, o mia mor - tee mia vi - ta, O mio sup -

-ta, mio vi - ta, O

sup - pli - tio, o mia mor - tee mia vi - ta,

-tio, o mia mor - tee mia vi - ta, O mio sup -

60

O mio sup - pli - tio, o mio sup - pli -

-pli - tio, o mia mor - tee mia vi - ta, O

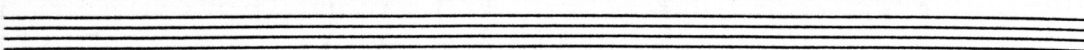
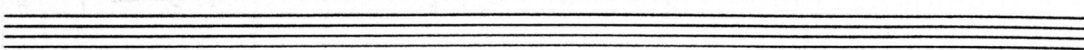
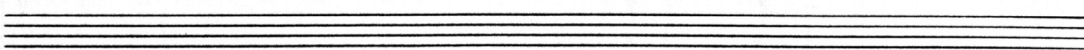
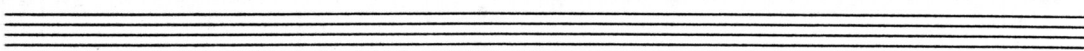
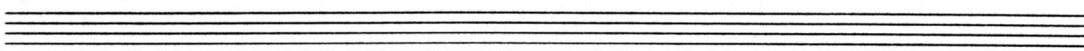
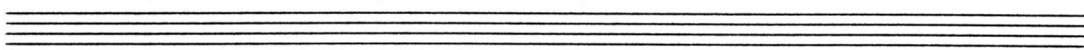
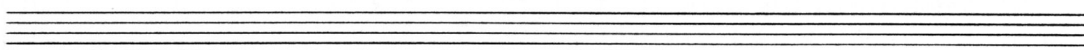
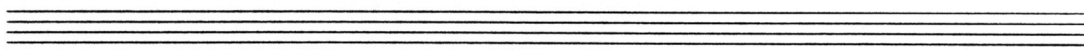
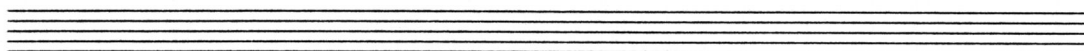
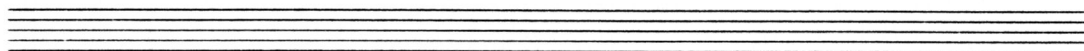
— mio sup - pli - tio, O mio

O mio sup - pli - tio, O mio sup -

-pli - tio, o mia mor - tee mia vi - ta, O mio sup - pli -

Handwritten musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) with lyrics in Italian. The score is written on six staves. The lyrics are:

- tio, o mia mor - tee mia vi - ta.
nio sup- pli - tio, o mia mor - tee mia vi - ta.
sup pli - tio, o mia mor - tee mia vi - ta.
- pli - tio, o mi-a mor-tee mia vi - ta.
- tio, o mia mor - tee mia vi - ta.



12. Pastorella gratiosella.

54

Canto
 Quinto
 Alto
 Tenore
 Basso

Pa - sto-rel-la, pa - sto-rel-la gra-tio-sel-la, pa - sto-rel-la,
 Pa - sto-rel-la,
 Pa - sto-rel-la, pa - sto-rel-la gra-tio-sel-la, pa - sto-rel-la,
 Pa - sto-rel-la gra-tio-sel-la
 Pa - sto-rel-la,

5

pa - sto-rel-la gra-tio-sel-la, se jo so-no il tuo Pa - sto -
 pa - sto-rel-la gra-tio-sel-la,
 pa - sto-rel-la gra-tio-sel-la, se jo so-no il tuo Pa - sto -
 pa - sto-rel-la gra-tio-sel-la, se jo so-no il tuo Pa - sto -
 pa - sto-rel-la gra-tio-sel-la,
 pa - sto-rel-la gra-tio-sel-la,

Dam-mi un
 Dam-mi un

10

- re dam-mi un ba - cio, il tuo Pa - sto - re dam-mi un ba - cio, dam-mi un
 ba - cio, se jo so-no il tuo Pa - sto - re dam-mi un
 - re dam-mi un ba - cio, dam-mi un ba - cio,
 - re, se jo so-no il tuo Pa - sto - re dam-mi un ba -
 se jo so-no il tuo Pa - sto - re dam-mi un ba -

15

ba - cio, un ba - cio, dam-mi un ba -

ba - cio, un ba - cio, dam-mi un

se io so - uol tuo Pa - sto -

-cio, dam-mi un ba - cio, se io so - uol tuo Pa - sto - re

-cio, dam-mi un ba - cio, se io so - uol tuo Pa - sto -

20

-cio, dam-mi un ba - cio per A - mo - re, un

ba - cio, dam-mi un ba - cio per A - mo - re, un

-re dam-mi un ba - cio per A - mo - re, un ba - cio,

dam-mi un ba - cio per A - mo - re, un ba - cio,

-re, un ba - cio,

ba - cio, per A - mo - re.

ba - cio, per A - mo - re.

un ba - cio per A - mo - re.

un ba - cio per A - mo - re.

un ba - cio per A - mo - re.

Pa - sto-rel - la, pa - sto-rel - la gra - tio-fel - la, pa - sto-rel - la, pa - sto-rel - la

Pa - sto-rel - la, pa - sto-rel - la

Pa - sto-rel - la, pa - sto-rel - la gra - tio-fel - la, pa - sto-rel - la, pa - sto-rel - la

Pa - sto-rel - la gra - tio-fel - la, pa - sto-rel - la

Pa - sto-rel - la, pa - sto-rel - la

gra - tio-fel - la, gra - tio-fel - la.

gra - tio-fel - la, pa - sto-rel - la gra - tio-fel - la.

gra - tio-fel - la, pa - sto-rel - la gra - tio-fel - la.

gra - tio-fel - la, pa - sto-rel - la gra - tio-fel - la.

gra - tio-fel - la, gra - tio-fel - la.

13. Precipitare rupi e grotte oscure (prima parte)

58

Handwritten musical score for five voices: Canto, Alto, Tenore, Quinto, and Basso. The lyrics are: Pre - ci - pi - to - se ru - pie.

Canto: Pre - ci - pi - to - se ru - pie

Alto: Pre - ci - pi - to - se ru - pie

Tenore: Pre - ci - pi - to -

Quinto: Pre - ci - pi - to - se

Basso: Pre - ci - pi - to - se ru - pie

Handwritten musical score for five voices: Canto, Alto, Tenore, Quinto, and Basso. The lyrics are: grot - teo - scai - re, spe - lon - se ru - pie grot - teo - scai - re, ru - pie grot - teo - scai - re, spe - grot - teo - scai - re.

Canto: grot - teo - scai - re, spe -

Alto: spe - lon -

Tenore: se ru - pie grot - teo - scai - re,

Quinto: ru - pie grot - teo - scai - re, spe -

Basso: grot - teo - scai - re,

Handwritten musical score for five voices: Canto, Alto, Tenore, Quinto, and Basso. The lyrics are: lon - cheo - pa - che e val - cheo - pa - che val - li spa - ven - e val - li spa - lon - cheo - pa - che e.

Canto: lon - cheo - pa - che e val -

Alto: cheo - pa - che val - li spa - ven -

Tenore: e val - li spa -

Quinto: lon - cheo - pa - che e

Basso: e

18

li spa - ven - to - se, spa -
to - se, e val - li
ven - to - se,
val li spa - ven - to

ven - to se, Ro -
spa - ven - to se,
e val - li spa - ven - to se,
se, Ro - schi
Ro - schi de -

20

[O = 101.]

schì de - ser - ti e sel - ve te - ne -
e sel - ve te - ne -
e sel - ve te - ne -
de - ser - ti e sel - ve te - ne -
ser - ti e sel - ve te - ne -

Handwritten musical score for measures 25-30. It features five staves with lyrics in French. The lyrics are: "- bro - se, Et sta - qui diat - ra pe - ce ac - que in - pu -".

30

Handwritten musical score for measures 30-35. It features five staves with lyrics in French. The lyrics are: "re, Not - tur - nian - gel - lie Ar - pie".

35

Handwritten musical score for measures 35-40. It features five staves with lyrics in French. The lyrics are: "mor - tai fi - gu - re, Le -".

Handwritten musical score for measures 40-44. The score consists of five staves. The first four staves are vocal lines, and the fifth is a bass line. The lyrics are: "- o - uia - tro - - a, e Ti - gre di - spet-". The key signature has one sharp (F#).

Handwritten musical score for measures 45-49. The score consists of five staves. The first four staves are vocal lines, and the fifth is a bass line. The lyrics are: "- to - se, Ora - ghiu - fiam - ma - ti, dra - ghiu - fiam - ma". The key signature has one sharp (F#).

Handwritten musical score for measures 50-54. The score consists of five staves. The first four staves are vocal lines, and the fifth is a bass line. The lyrics are: "ghiu - fiam - ma - ti e". The key signature has one sharp (F#).

55

-ti, e ser - pi ve - le - no -

e ser - pi ve - le - no - se, e ser - pi ve - le - no -

ser - pi ve - le - no - se, Et

-ti e ser - pi ve - le - no -

-ti e ser - pi ve - le - no - se,

60

-se, Et so - guihar - ren - di e stra - ne -

-se, Et so - guihar - ren - di e

so - guihar - ren - di

-se, Et so - guihar - ren - di e stra - ne -

Et so - guihar - ren -

65

cre - a - tu - re e stra - ne cre - a -

stra - ne cre - a - tu - re e

e stra - ne,

cre - a - tu - re, e stra - ne cre - a - tu - re,

- di e stra - ne cre - a - tu - re

-tu - re, e stra - ne cre - a - tu - re, e stra - ne cre - a - tu - re, e stra - ne cre - a - tu - re, e stra - ne cre - a - tu - re.

70

-tu - re, stra - ne cre - a - tu - re, ne crea - a - tu - re, ne cre - a - tu - re.

14. Udisti al centro (seconda parte)

75

u - di - sti al cen - tro mai sti - di più chia - ri, sti -
u - di - sti al cen - tro mai sti - di più chia - ri, sti -
u - di - sti al cen - tro mai sti - di più chia - ri, sti -
Shi - Shi - di più chia - ri, sti -

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics are: "- di più chia - ri, Spir - to se - pol - to son". The music is in G major (one sharp) and 4/4 time. Measures 80-84 are shown. The lyrics are written below the staves.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics are: "fra stel - le suor - te,". The music is in G major (one sharp) and 4/4 time. Measures 85-89 are shown. The lyrics are written below the staves.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics are: "Che chia - main-fan - staj mon - doej cie - lia". The music is in G major (one sharp) and 4/4 time. Measures 90-94 are shown. The lyrics are written below the staves.

- ma - - - ri; Dun - - quea tan-tou-lu- Dun - quea

Dun - quea tan-tou-lu-lar, Dun - quea tan-tou-lu-lar tre - - - lar, Dun - quea tan-tou-lu-lar tre - - - tan-tou-lu-lar tre - - - mi, tan-tou-lu-lar, dun - quea tan-tou-lu-lar tre - - - .

dun - quea tan-tou-lu-lar tre - - - mi la sor - te, dun - - quea tan-tou-lu-lar tre - - - mi la sor - te, la sor - te, dun - quea tan-tou-lu-lar tre - - - mi la sor - te, .

- mi la sov - te, Spez -
 la sov - te, Spez - zin - sji sco -
 Spez - zin - sji sco - gli,
 - mi la sov - te, Spez - zin - sji sco - gli,
 Spez - zin - sji sco - gli,

- zin - sji sco - gli, e per - dan l'on -
 - gli, Spez - zin - sji sco - gli e per - dan l'on -
 Spez - zin - sji sco - gli, e per - dan l'on -
 i sco - gli, e per - dan l'on -
 Spez - zin - sji sco - gli e per - dan l'on -

- dai ma - ri, Eil ciel ca -
 - dai ma - ri, ar -
 - dai ma - ri, Eil ciel
 - dai ma - ri, Eil ciel ca -
 - dai ma - ri, Eil ciel ca -

Handwritten musical score for measures 125-129. The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "so, e mo - ra mor - te, e". The melody is written in a simple, folk-like style with long notes and rests. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp.

Handwritten musical score for measures 130-134. The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "mo - ra mor - te.". The melody is written in a simple, folk-like style with long notes and rests. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp.



15. Fera leggiadra

(prima parte)

69

Handwritten musical score for the first system of "Fera leggiadra". The score is written for five voices: Canto (Soprano), Alto, Quinto (Tenor), Tenore (Bass), and Basso (Bass). The music is in C major, 4/4 time, and begins with a key signature of one sharp (F#). The lyrics are: "Fe - ra leg - gia - dra, fe - ra leg -".

Handwritten musical score for the second system of "Fera leggiadra". The score continues the five-voice setting. The lyrics are: "-gia - dra che coi lac - ci dio - ro, fe - ra leg -".

Handwritten musical score for the third system of "Fera leggiadra". The score continues the five-voice setting. The lyrics are: "-gia - dra che coi lac - ci dio -", "-gia - dra che coi lac - ci dio -", "-ra leg - gia - dra che coi lac - ci dio -", "fe - ra leg - gia - dra che coi lac - ci", and "fe - ra leg - gia - dra,".

15

no. Co - si so - a - ve l'al -

no. Co - si so - a - ve l'al - ma

no.

dio - no Co - si so - a - ve

Co - si so - a - ve l'al -

20

- ma mi le - ga - sti,

mi le - ga - sti, E con gli oc - chi ri -

E con gli oc - chi ri -

l'al - ma mi le - ga - sti, E con gli oc - chi ri - den -

- ma mi le - ga - sti, E con gli oc - chi ri -

25

den - tiel cor pia - ga - sti, e con gli oc - chi ri -

den - tiel cor pia - ga - sti, e con gli oc - chi ri -

den - tiel cor pia - ga - sti, e con gli oc - chi ri -

den - tiel cor pia - ga - sti, e con gli oc - chi ri -

den - tiel cor pia - ga - sti,

-den - - tiel cor pia - ga - sti, Se lo fe - ri -

- - tiel cor pia - ga - sti, se lo fe - ri -

-den - tiel cor pia - ga - sti,

-den - tiel cor pia - ga - - sti, se lo fe - ri - sti A -

se lo - - fe - ri - sti A -

30

- sti A - mo - re, se lo fe - ri - sti A -

- sti A - mo - re, se lo fe - ri - sti A - mo - re, fe -

se lo fe - ri - sti, se lo fe -

- mo - re, se lo fe - ri - sti A - mo -

- mo - re, se lo fe - ri - sti A - mo - re

35

- mo - re Che se noil sa - ni,

- ri - sti A - mo - re Che se noil sa - ni, che se noil

- ri - sti A - mo - re Che

- re che se noil sa - ni,

che se noil sa - ni,

40

che se uo'il sa - ni, so - spi - ran - do,
 sa - ni, che se uo'il sa - ni, so - spi - ran - do, so -
 se uo'il sa - ni, so - spi - ran - do, so - spi -
 che se uo'il sa - ni, so -
 che se uo'il sa - ni, so - spi - ran - do, so -

45

spi - ran - do mo - re.
 - spi - ran - do mo - re.
 - ran - do mo - re.
 - spi - ran - do mo - re.
 - spi - ran - do mo - re.

16. Troppo la stringe (seconda parte)

Trop - po
 Trop - po la strin - ge l'a - mo - ro -
 Trop - po la strin - ge l'a - mo - ro -

50

la shin - ge, trop - po la shin - ge
-sa re - te, trop - po la shin - ge
ge, l'a -
Trop - po la shin - ge l'a - mo -
Trop - po la shin - ge la shin -

55

l'a - mo - ro - sa re - te, E la na - sco -
l'a - mo - ro - sa re - te. E la na - sco -
- mo - ro - sa re - te, E la na - sco -
- ro - sa re - te, E la na - sco -
- ge l'a - mo - ro - sa re - te,

60

-sa pia - gaè si pun - gen - te
-sa pia - gaè si pun - gen - te
-sa pia - gaè si pun - gen - te
-sa pia - gaè si pun - gen - te
-sa pia - gaè si pun - gen - te

Che
Che

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) with lyrics in Italian. The music is in G major and 4/4 time. The lyrics are: "E già ve-do fal-la - ce fra gliar-sal - do, e già ve-do fal-la - ce fra fal-la - ce, ve-do fal-la - ce fra gliar-sal - ti dia - già ve-do fal-la - ce fra gliar-sal -".

[0 = 0.]

Handwritten musical score for five voices with lyrics in Italian. The music is in 3/2 time. The lyrics are: "- ti dia-mor l'u-sa - ta pa - ce; Pe - rò, ne - gliar-sal - ti dia-mor l'u-sa - ta pa - ce; Pe - rò, ne - Pe - rò, ne - mor l'u-sa - ta pa - ce; Pe - rò, ne - ti dia-mor l'u-sa - ta pa - ce;".

[0 = 0.]

Handwritten musical score for five voices with lyrics in Italian. The music is in 4/4 time. The lyrics are: "- mi - ca mia fe - ra gen - ti - le, Sea te mi re - mi - ca mia fe - ra gen - ti - le, Sea te mi re - mi - ca mia fe - ra gen - ti - le, Sea te mi re - si, Sea te mi re -".

- si, sea te mi re - si, al - l'hor ric - co di

- si, mi re - si, al - l'hor ric - co di

re - si, sea te mi re - si, al - l'hor ric - co di

al - l'hor ric - co di

- si, sea te mi re - si, al - l'hor ric - co di

90

fe - de, Sa - nail fe - ri - to sen chea

fe - de, Sa - nail fe - ri - to sen chea

fe - de, Sa - nail fe - ri - to sen chea

fe - de, Sa - nail fe - ri - to sen chea

fe - de, Sa - nail fe - ri - to sen chea

95

te si die - de, O scio - gliù no - do gre -

te si die - de, O scio - gliù no - do gre -

te si die - de, O scio - gliù no - do gre -

te si die - de, O scio - gliù no - do gre -

te si die - de, O scio - gliù no - do gre -

Handwritten musical score for measures 100-104. The lyrics are: -ve, che due vol- te il mio cor mo- nr non de - ve, che due vol- te il mio -ve, che due vol- te il mio che due vol- te il mio cor mo- nr non de - ve, -ve, mo- nr non de - ve, che due vol- te il mio che due vol- te il mio cor mo- nr non de - ve.

105

Handwritten musical score for measures 105-109. The lyrics are: cor mo- nr non de - ve, che cor mo- nr non de - ve, che due vol- te il mio cor, che mo- nr non de - ve, che due vol- te il mio cor, che cor mo- nr non de - ve, che due vol- te il mio cor che due vol- te il mio cor

110

Handwritten musical score for measures 110-114. The lyrics are: - due vol- te il mio cor mo- nr non de - ve. - due vol- te il mio cor mo- nr non de - ve. - due vol- te il mio cor mo- nr non de - ve. mo- nr non de - ve. mo- nr non de - ve.

1. Nisa, io per te vivo

78

Quinto
Canto
Alto
Tenore
Basso

Ni - sa, io per te vi -

vi - vo, vi - vo, Ni - sa, io per te vi -

Ni - sa,

vi - vo, io per te vi -

vi - vo, io per te vi -

io per te, per te vi -

vi - vo, vi -

io per te vi -

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a basso continuo line. The lyrics are:

- vo, Che per un ba - cio, an - zi so - a - ve

- vo, Che per un ba - cio, an - zi so - a - ve

- vo, Che per un ba - cio, an - zi so - a - ve

- vo, Che per un ba - cio, an - zi so - a - ve

- vo, Che per un ba - cio, an - zi so - a - ve

Handwritten musical score for five voices and a basso continuo line. The lyrics are:

mor - so, an - zi so - a - ve mor -

mor - so, an - zi so - a - ve mor - so,

mor - so, an - zi so - a - ve mor - so,

an - zi so - a - ve mor - so,

mor - so, an - zi so - a - ve mor - so,

Handwritten musical score for five voices and a basso continuo line. The lyrics are:

- so, Non son di spir - to pri - vo, non son di spir - to pri -

Non son di spir - to pri - va non son di spir - to pri -

Non son di spir - to pri - vo, non son di spir - to pri -

Non son di spir - to pri - va non son di spir - to pri -

Non son di spir - to pri - vo, non son di spir - to pri - vo,

30

-vo, rav-vi - vo

-vo, Ea po - coa po - co sen - to chejo rav-vi - vo

-vo, Ea po - coa po - co sen - to chejo rav-vi - vo

-vo, Ea po - coa po - co sen - to chejo rav-vi - vo

rav-vi - vo

35

Gli spir - tiei sen - si,

Gli spir - tiei sen - si,

Gli spir - tiei sen - si, ea po - coa po - co sen - to

Gli spir - tiei sen - si, ea po - coa po - co sen - to

Gli spir - tiei sen - si, ea po - coa po - co sen - to

40

rav-vi - vo gli spir - tiei sen - si

rav-vi - vo gli spir - tiei sen - si

chejo rav-vi - vo gli spir - tiei sen - si, gli spir - tiei sen - si

- to chejo rav-vi - vo gli spir - tiei sen - si

- to chejo rav-vi - vo gli spir - tiei sen - si

45

al tuo dol - ce soc - cor - so, - si al tuo dol - ce soc - cor - so, al tuo dol - si al tuo dol -

[illegible]

Handwritten musical score for the song "Al tuo dolce soccor - so." The score is written on five staves, each with a treble clef. The melody is written on the upper staff, and the lyrics are written below the staves. The lyrics are: "al tuo dol - ce soc - cor - so." The melody is written in a simple, melodic style, with a key signature of one sharp (F#) and a time signature of 4/4. The score includes a repeat sign at the beginning and a double bar line at the end. The handwriting is in blue ink on a white background.

18. Leggiadretto Clonno.

82

Canto

Quinto

Alto

Tenore

Basso

Leg - gia - dret - to Clo - ri -

Leg - gia - dret - to Clo - vi -

Leg - gia - dret - to Clo - vi -

5

no, Qua - l'hor scher-zi nel va-ghe bian-co

no, scher-zi nel va-ghe bian-co

no, Qua - l'hor scher-zi nel va-ghe bian-co se - no, e

Qua - l'hor scher-zi nel va-ghe bian-co fe - no,

Qua - l'hor scher-zi nel va-ghe bian-co

10

se - no, e

se - no, e bian-co se - no, e

bian - co se - no, e

e bian - co fe - no, e

se - no,

15

t'ac-co - stial bel vol - - to al - mog se - re - no di

t'ac-co - stial bel vol - - to al - mog se - re - no

t'ac-co - stial bel vol - - to al - mog se - re - no

t'ac-co - stial bel vol - - to al - mog se - re - no

t'ac-co - stial bel vol - - to al - mog se - re - no di

20

que - sta no - va Clo - ri Che al mon - do non ha pa - re,

Di que - sta no - va Clo - ri Che al mon - do non ha

Di que - sta no - va Clo - ri Che al mon - do non ha

que - sta no - va Clo - ri Che al mon - do non ha pa - re, non

25

non ha pa - re, par - mial - l'hor di mi - ra - re, Tra

pa - re par - mial - l'hor di mi - ra - re,

pa - re par - mial - l'hor di mi - ra - re,

ha pa - re, par - mial - l'hor di mi - ra - re.

par - mial - l'hor di mi - ra - re,

le ver-mig-lie ro - se, tra le ver-mig-lie ro - se, Tra le ver-mig-lie ro - se, tra le ver-mig-lie ro - se, Tra le ver-mig-lie ro - se, tra le ver-mig-lie ro -

30

tra le ver-mig-lie ro - se e bian-chi fio - ri, Gio-car sal - le ver-mig-lie ro - se e bian - chi fio - ri, Gio-car ro - se, tra le ver-mig-lie ro - se e bian-chi fio - ri, Gio-car sal - e bian - chi fio - ri, Gio-car sal -

35

-tan-do, sal-tan-do, sal-tan - do un can - di - do Ar-me - li - no, gio - sal - tan - do un can - di - do Ar-me - li - no, gio - car -tan-do, sal-tan-do, sal-tan - do un can - di - do Ar-me - li - no, gio - -tan-do, sal-tan-do, sal-tan - do un can - di - do Ar-me - li - no, gio -

40

- cav sal-tan-do, sal-tan-do, sal-tan-do, sal-tan- doyu can- di- doAv-me-li -

- cav sal-tan- do, sal-tan- do, sal-tan- do, sal-tan- doyu can- di- doAv-me-li -

- cav sal-tan- do, sal-tan- do, sal-tan- do, sal-tan- doyu can- di- doAv-me-li -

- cav sal-tan- do, sal-tan- do, sal-tan- do, sal-tan- doyu can- di- doAv-me-li -

- cav sal-tan- do, sal-tan- do, sal-tan- do, sal-tan- doyu can- di- doAv-me-li -

- cav sal-tan- do, sal-tan- do, sal-tan- do, sal-tan- doyu can- di- doAv-me-li -

45

- no. Ma men- trej dol- ci vez- zi

- no. Ma men- trej dol- ci vez- zi, ma

- no. Ma men- trej dol- ci

- no. Ma men- trej dol- ci vez- zi

- no. Ma men- trej dol- ci vez- zi men- trej dol- ci

50

go- die ta- ci, Fe -

men- trej dol- ci vez- zi, Fe -

vez- zi go- die ta- ci, Fe -

go- die ta- ci, Fe -

vez- zi go- die ta- ci, Fe -

55

-li - ce te se co-no-ses-si ba - ai, fe-li-ce

-li - ce te, fe-li - ce te se co-no-ses-si ba -

-li - ce te se co-no-ses-si ba -

-li - ce te, fe - li - ce te,

-li - ce te fe co-no-ses-si ba -

60

te se co-no-ses-si ba - ai, fe co-no- -

- ai, se co-no-ses-si ba - ai, fe-li - ce te se co-no- -

- ai, se co-no-ses-si ba - ai, se co-no- -

fe - li - ce te se co-no-ses-si ba - ai,

- ai, fe - li - ce te, fe -

-ses-si ba - ai, se co-no- -

-ses-si ba - ai, se co-no-ses - - si

-ses-si ba - ai, se co-no-ses-si ba - ai

se co-no-ses-si ba - ai, se

- li - ce te se co-no-ses-si ba - - ai, se co-no- -

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on five staves. The first staff is the treble clef melody, and the second staff is the bass clef melody. The third staff is a treble clef accompaniment, and the fourth and fifth staves are a bass clef accompaniment. The lyrics are written below the staves. The key signature has one sharp (F#) and the time signature is 3/4. The melody is simple and catchy, with a repeating phrase "The Rose Tree".

Handwritten musical score for 'Lied der Nachtigall' by Franz Schubert. The score is written on five staves, each with a treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on the first staff, with the lyrics 'Lied der Nachtigall' written below it. The accompaniment is written on the second, third, fourth, and fifth staves. The score is written in ink on aged paper.

19. Donna, se io son il sole

88

Canto

Quinto

Alto

Tenore

Basso

Don - na, se io

Don - na, se io so - no il

Don - na, se io so - no il so - le.

Don - na, se io so - no il

5

so - no il so - le. Co - me gli oc - chio fis - sa - te in me al

so - le. Co - me gli oc - chio fis - sa - te in me

Co - me gli oc - chio fis - sa - te in me

so - le. Co - me gli oc - chio fis - sa - te in me ne

10

viac - ce - ca - te, ne viac - ce - ca - te, ne viac - ce -

ne viac - ce - ca - te, ne viac - ce - ca - te, ne viac -

ne viac - ce - ca - te, ne viac - ce - ca -

viac - ce - ca - te, ne viac - ce - ca - te, ne viac - ce -

- ca - - te? del sol

- ce - ca - # te? del sol

- te? del sol

- ca - - te? del sol

dun-que non è la lu-ce mi -

dun-que non è la lu-ce mi -

dun-que non è la lu-ce mi -

dun-que non è la lu-ce mi -

20

dun-que non è, non è la lu-ce mi - a,

- a, del sol dun-que non è, del sol

- a, del sol

è la lu-ce mi - a, dun-que non è la lu-ce mi - a, del

- a, del

25

del sol,

dun-que non è la lu-ce mi - a;

sol dun-que non è la lu-ce mi - a;

sol dun-que non è la lu-ce mi - a;

sol dun-que non è la lu-ce mi - a;

O se gliè ver che si - a,
 se gliè ver che si - a,
 che si - a, O se gliè ver che si - a,
 se gliè ver che si - a, O se gliè ver che si - a,
 se gliè ver che si - a, se gliè ver che si - a,

35

Voi che fe-ri-ce se - te, In me glioc-chiat-fis-
 Voi che fe-ri-ce se - te, In me
 Voi che fe-ri-ce se - te, In me glioc-chiat-fis-
 Voi che fe-ri-ce se - te, In me glioc-chiat-fis-sa -
 Voi che fe-ri-ce se - te, In me glioc-chiat-fis-sa - te e
 Voi che fe-ri-ce se - te, In me,

40

- sa - tee non te - me - te, in
 glioc-chiat-fis-sa - tee non te - me - te, glioc-chiat-fis-sa - tee in me,
 - tee in me, in me glioc-chiat-fis-sa -
 non te - me - te, In me
 in me

5

me, e non te - me - te, glioc-chiat-fir-
 glioc-chiat-fir-sa - te, glioc-chiat-fir-sa - te,
 - te in me, e non te - me - te, glioc-chiat-fir-sa - te non te -
 glioc-chiat-fir-sa - te non te - me - te, in me
 glioc-chiat-fir-sa - te non te - me - te, glioc-chiat-fir-sa - te non te -

50

- sa - te non te - me - te, glioc - chiat-fir - sa - te
 e non te - me - te.
 - me - te, glioc - chiat-fir - sa - te non te -
 glioc-chiat-fir-sa - te non te - me - te
 - me - te, glioc - chiat-fir - sa - te

55

non te - me - te.
 - me - te.
 non te - me - te.
 non te - me - te.

20. Te, viene dolenti

92

Cantor
Alto
Quinto
Tenore
Basso

I - te, ri - me do - te,

5 10

ri - me do - len - tial du - ro

15

sas - so cheil mio ca - ro the - so - in

20

roin ter - ras - con - de;
 rau ter - ras - con - de;
 ter - ras - con - de;
 roin ter - ras - con - de;
 roin ter - ras - con - de;

25

vi, i - vi chia - ma - te chi dal
 vi, i - vi chia - ma - te chi dal
 vi, i - vi chia - ma - te chi dal
 vi, i - vi chia - ma - te chi dal
 vi, i - vi chia - ma - te chi dal

30

ciel ri - spon - de, Ben - ch'è il mor - tal,
 ciel ri - spon - de, Ben - ch'è il mor - tal,
 spon - de, ri - spon - de, Ben - ch'è il mor - tal
 chi dal ciel vi - spon - de
 ciel ri - spon - de, Ben - ch'è il mor - tal

Handwritten musical score for system 35, measures 35-40. It features five staves with vocal and instrumental parts. The lyrics are: "Sia in lo - cor-ru - me bas - so. Di - te - le".

Handwritten musical score for system 40, measures 40-45. It features five staves with vocal and instrumental parts. The lyrics are: "cheio son già di vi - ver las - so, del na-vi-gar, di - te - le".

Handwritten musical score for system 50, measures 50-55. It features five staves with vocal and instrumental parts. The lyrics are: "na-vi-gar las - so, del na-vi-gar per - quer - so, del na-vi-gar per quer - tehar - vi - bil".

55

-tehor - ri - bil on - de,
on - de,
per ques - tehor - ri - bil on - de,
per ques - tehor - ri - bil on - de,
-tehor - ri - bil on - de, hor -

60

- de;
on
hor - ri - bil on - de,
hor - ri - bil on - ri - bil on -

65

Ma, ri - co - glien - do le sue spar-te fron -
- de; Ma, ri - co - glien - do le sue spar-te fron -
- de; Ma, ri - co - glien - do le sue spar-te fron -
- de;

- de, le sue spar-te fron - de,
 - de, ma, ri-co-glien-do, le sue spar-te fron - de,
 - de, le sue spar-te fron - de,
 ma, ri-co-glien-do le sue spar-te fron - de,
 le sue spar-te fron - de,

70

- de, le sue spar-te fron - de, die -
 ma, ri-co-glien-do le sue spar-te fron - de,
 ma, ri-co-glien-do le sue spar-te fron - de,
 - de ma, ri-co-glien-do le sue spar-te fron - de,
 ma, ri-co-glien-do le sue spar-te fron - de,

75

- to le vo pur co - si pas-so, pas -
 die - to le vo pur co - si
 die - to le vo pur co - si pas-so,
 die - to le vo pur
 die - to le vo pur co -

Handwritten musical score for measures 80-84. The score is written on five staves (treble and bass clefs). The lyrics are: - so, co - si pas - so, pas - so, pas - so, co - si co - si pas - so pas - so, - si pas - so, pas - so, - so,.

Handwritten musical score for measures 85-89. The score is written on five staves (treble and bass clefs). The lyrics are: pas - si pas - so, pas - so, pas - so, co - si pas - so, pas - so, co - si pas - so, co - si pas - so, co - si pas - so, pas - so,.

Handwritten musical score for measures 90-94. The score is written on five staves (treble and bass clefs). The lyrics are: - so, co - si pas - so, pas - so, co - si pas - so, pas - so, co - si pas - so, co - si pas - so, co - si pas - so, co - si pas - so,.

Handwritten musical score for page 95. The score consists of six staves. The first four staves are in treble clef, and the last two are in bass clef. The lyrics are written below the notes. The music is in a common time signature (C). The lyrics are: "co - si pas - so, pas - so." The notes are mostly half notes and whole notes, with some rests. There are some handwritten corrections and markings, such as a "so." at the end of the first staff and a "so." at the end of the second staff. The score ends with a double bar line.

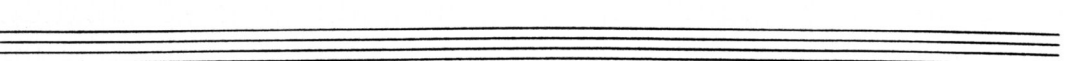
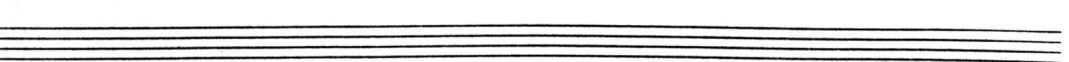
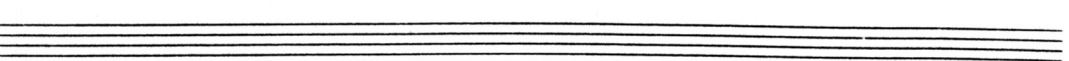
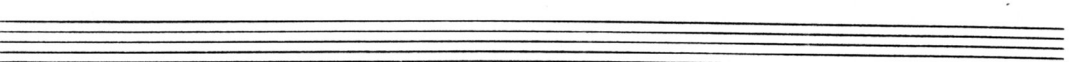
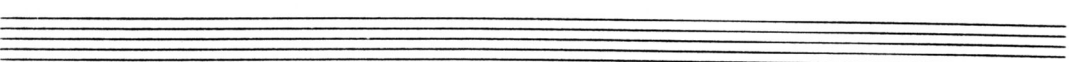
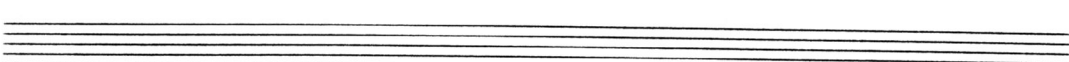
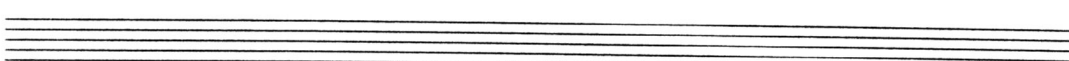
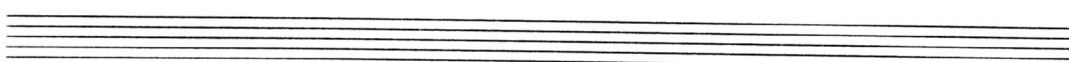
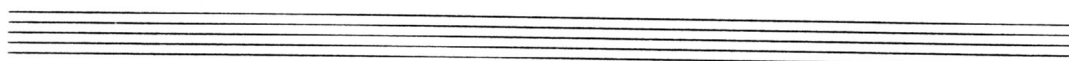
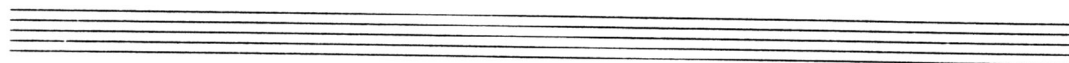
co - si pas - so, pas - so.

pas - so, pas - so.

so.

co - si pas - so, pas - so.

pas - so.



21. Quella che in mille selve.

99

[S]

[A]

[T₁]

[T₂]

[B]

5

Canto

Alto

Quinto

Tenore

Basso

Quel - la, quel - la che in mil - le sel - ve in mil - le

10

mil - le frat - te se - guir mi fe - ce - mor

frat - te se - guir mi fe - ce - mor

frat - te se - guir mi fe - ce - mor

15

So che si do - le, Ben -

So che si do - le, Ben - ch'è mi fug -

So che si do - le, Ben - ch'è mi

20

- chē mi fug-geo-guihor, ben-chē s'ap-piat - te, mi fug-geo-guihor,
 - geo-guihor, ben-chē s'ap-piat - te, mi fug-geo-guihor, mi fug-geo-guihor, ben-
 fug-geo-guihor, ben-chē s'ap-piat - te, mi fug-geo-guihor, mi fug-geo-

25

A- ma-ran-ta mia mi strin-gee vuo-
 ben-chē s'ap-piat - te;
 - chē s'ap-piat - te;
 A- ma-ran-ta mia mi strin-gee, mi
 - guihor, ben-chē s'ap-piat - te;

30

- le chejo pur le can-ti, chejo pur le can-ti a
 chejo pur le can-ti, chejo pur le can-ti a
 strin-gee vuo - le chejo pur le can-ti, chejo pur le can-ti a

l'u - scioe mi ri - spon - de Con le sue dol - cian - ge - li - che pa -

l'u - scioe mi ri - spon - de Con le sue dol - cian - ge - li - che pa -

l'u - scioe mi ri - spon - de Con le sue dol - cian - ge - li - che pa -

40

- ro - le. O - phe - li -

Phil - li - da - o - guis - mi chia - ma,

- ro - le. Phil - li - da - o - guis - mi chia -

Phil - li - da - o - guis - mi chia - ma,

45

- a, O - phe - li - a.

e poi s'a - scan - de, e poi s'a - scan - de, e

- ma, e poi s'a - scan - de, s'a - scan - de, e get -

e poi s'a - scan - de, e poi s'a - scan - de, e get - taun

50

get-tam-po - mo, e ri - de, e vuol già

- tam po - mo, e ri - de, e vuol già

po - mo, e ri - de, e vuol già

chei - o, e vuol già chei - o La veg-gio bian-cheg-giar tra ver-di

- de. La veg-gio bian-cheg-giar tra ver-di fron

chei - o La veg-gio bian-cheg-giar tra ver-di fron

55

An - zi Phil - li - da mia mia -

An - zi Phil - li - da

fron - de. de. de.

60

-spet-ta al ri - o, Et poi m'ac-co - glie

mia mia - spet-ta al ri - o, Et poi m'ac-co - glie

Et poi m'ac-co - glie

65

si so - a - ve - men - te

si so - a - ve - men - te

si so - a - ve - men - te

si so - a - ve - men - te

70

Chieo pon-gail greg - ge, chieo pon-gail greg -

Chieo pon-gail greg - ge, chieo pon-gail greg -

Chieo pon-gail greg - ge e me

75

- ge che io pon- gò il greg - - ge, e me ster- so in ob -
 greg - - ge, il greg - - ge, e me ster- so in ob -
 ster - - so in ob - li - -

80

- li - o.
 - li - o.
 - o.
 e se il mio sol, e
 il bo- sco an- bre- gia e se il mio sol, e
 il bo- sco an- bre- gia e se il mio sol, e

85

se il mio sol
 pre- sen - te Non vi fus- se hor ved-
 e se il mio sol
 pre- sen - te Non vi fus- se hor ved-
 se il mio sol
 pre- sen - te Non vi fus-

- re - stijn no - va fog - già sec-chi fio-ret-tie

- re - stijn no - va fog - già sec-chi fio-ret-ti, sec-chi fio-

- se-ho ved - re - stijn no - va fog - già, ved - -

90

le fon-ta-ne spen-te, sec-chi fio-ret-tie le fon-ta-ne spen-te e

- ret-tie le fon-ta-ne spen-te, sec-chi fio-ret-ti, sec-chi fio-ret-tie le fon-ta-ne

- re - stijn no - va fog - già sec-chi fio-ret-tie

95

le fon-ta-ne spen-te.

spen-te, sec-chi fio-ret-tie le fon-ta-ne spen-te.

le fon-ta-ne spen-te, sec-chi fio-ret-tie le fon-ta-ne spen-te.

100

- gna - do del mon - te e più non vi si piog - già; Ma

- gna - - do del mon - te e più non vi si piog - già; Ma del -

Ma

[illegible]

110

The image shows a handwritten musical score for a song. It consists of six staves, each with a treble clef and a key signature of one flat (B-flat). The melody is written on the first four staves, and the bass line is on the fifth and sixth staves. The lyrics are written below the staves. The music is in a simple, folk-like style with a mix of eighth and quarter notes. The lyrics are: "rol-lo dier-bet-te ri-ve-stir-sijn lie-ta piog-gia;". The word "piog" is written with a horizontal line underneath it, and "gia;" is written with a horizontal line underneath it. The score ends with a double bar line and a repeat sign.

- rol - lo dier - bet - te ri - ve - stir - sijn lie - ta piog - gia;

- rol - lo dier - bet - te ri - ve - stir - sijn lie - ta piog - gia;

- rol - lo dier - bet - te ri - ve - stir - sijn lie - ta piog - gia;

- rol - lo dier - bet - te ri - ve - stir - sijn lie - ta piog - gia.

- rol - lo dier - bet - te ri - ve - stir - sijn lie - ta piog - gia;

Handwritten musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) in G major. The lyrics are: an-còr ved-rol-lo diher-bet-te ri-ve-stiv-sijn lie-ta piog -

The score consists of six staves, each with a vocal line and the lyrics written below. The music is in G major (one sharp) and 4/4 time. The lyrics are: an-còr ved-rol-lo diher-bet-te ri-ve-stiv-sijn lie-ta piog -

Handwritten musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) in G major. The lyrics are: -gia.

The score consists of six staves, each with a vocal line and the lyrics written below. The music is in G major (one sharp) and 4/4 time. The lyrics are: -gia.

Five empty musical staves, each consisting of five lines, for additional musical notation.